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Volume XIV

JANUARY, 1929

Number 1

MODERN LANGUAGES AND WESTERN CIVILIZATION*

HARTLEY B. ALEXANDER, *Scripps College, Claremont*

CIVILIZATION in the whole world is facing so many new problems that to bring forward yet another, at least not extensively commented upon, may seem a multiplying of the anxieties of a state of mind already over-anxious. Nevertheless, for the world's schoolmasters, it may well be questioned if any problem is at present more important than is the study of modern languages. Communication is imperative between nations and peoples. Civilization itself rests upon common understandings within the group which shares it; and now that that group is rapidly becoming a world group, the demand for effective intercourse has grown into a previously unconceived complexity. Peoples of many habits and many tongues are now rather desperately striving to understand one another, and the fortune of the whole edifice of human affairs, whether for war or for peace, for expansion or destruction, in a very real sense hangs upon the achievement of such understanding. Language is its obvious key, and the future of the linguistic community of nations is certainly in the hands of their schoolmasters.

The problem of understanding is not simple either as to kind or extent. There are several hundred languages and dialects in the world in use today, forming barriers more or less definite to all that goes with neighborly understanding; and even if we restrict ourselves to the major languages, employed by major economic groups of the earth's population, these are still numerous and widely differentiated in culture as well as in form. Fortunately, however, the tendency to build up *lingue franche* goes far to compensate for the multiplicity of the forms of local and literary speech.

In general, one is justified in affirming that there are two outstanding modes or degrees in which linguistic communication, as between groups of different tongues, is im-

portant. First, the primary need is for the simple delivery of statements of fact from one people or group to another. The significant fields for this factual intercourse are the economic, the political, and the scientific. It is commonplace today that all business is world business and that the economic balance of our whole civilization is a function of the globe's geography, physical and human. Trade is no longer a matter of gesticulating barter in fairs or at frontiers, but is conducted through world-wide correspondence and commercial missions planted in remote lands. As for politics, the need for a diplomatic tongue has been felt in the civilized world since before the Amarna letters; nowadays, diplomacy has reached the stage of a high art, in which not only the official delegates of governments but the news-gatherers of every nation are the adepts. It is well understood that not only treaties but destinies hang upon the exact interpretation of a word, and law as it becomes international is certain to carry on into the international field that stress upon linguistic definiteness which is one of its age-long characteristics. As for science, by its very nature co-operative, with workers the world over, the pressing need for constant communication is only vaguely being fulfilled by a multitude of journals, many of them multi-lingual. There is not the least question but that the work of the editor, redactor, and translator in the domains of the several sciences will become one of the most essential labors for the preservation and furtherance of civilization.

The second mode involves an even more difficult problem than that of the communication of facts and information. We may call it the literary mode, for it has to do with that intimate portrayal of the character and ideals of a people of which literature is the greatest expression. The conveyance of the inner and essential spirit of one human culture to the peoples of other cultures is assuredly one of the most difficult and delicate of the tasks of men; and it may well

*Address delivered before the Institute Meeting of the Modern Language Association of Southern California at Los Angeles, December 20, 1928.—Editor's Note.

be also one of the most commanding for the achievement of human welfare. For in the end it is not political treaties nor yet, as many have thought, economic liens, that most securely unite diverse races and nations in the bond of one enterprise, but rather it is that sympathetic understanding by each of the humanity of the other which finds its one broad path in literary interchange. Men must know one another's souls, as nations no less than as individuals, if they are to live together in amity and work together in the pursuit of the best realization of their common humanity. The task of literary interpretation, especially as the translator essays it, is vastly difficult, as every tyro in linguistics knows; but it is also one of the most momentous tasks to which men address their intellectual energies. We *must* achieve the sympathetic understanding which literature best gives if we are to accommodate ourselves to the purposes of other types of life or enrich our own with other understandings.

In view of the needs thus briefly indicated, what of the schoolmaster's task? But yesterday it was a problem for the correlation of a few closely akin European culture centers. The nations of western Europe and their colonies formed a unified and dominant cultural group, self-contained in their body of ideas, and even in their literatures giving expression to minor variations of one tradition, that of the classics of antiquity. Upon this conception, European education and its offshoots were framed and in large measure by it this education is still bound. But within the last few years the world has developed undreamed-of situations: Europe is being seen for what it is, a peninsula of Asia; and the coasts of civilization are crowding to other than Atlantic seas. The schools, not only of the future but of the present, must meet this new geography of time and event, and be ready to lift coming generations into a knowledge that will enable them to go forward with light and not with fumbling.

My immediate concern is with what should be the school program, secondary and collegiate, in the field of linguistics here in California; and I should say without hesitation that no region is called upon more obviously to meet with action the outlook which I have sketched. If any people is

challenged to new ideals in the linguistic field it is certainly here on the Pacific Coast.

I would divide the subject into two themes, first the pupil, and second the program. Of the first, the pupil, certain things are to be said emphatically. Language study should be the pupil's opportunity, not his obligation. It is long past time to quiet the nonsense about the disciplinary value of language study. No such value exists either for language or any other subject. Certainly with the pressure for the acquisition of knowledge, which augments with every generation, school teachers are committing nothing less than crime in demanding that students' energies be devoted to the process rather than the substance of learning. So far as the modern languages are concerned, the so-called disciplinary value of the study is a belated hang-over from the arguments of the classicists of half a century ago. There were and are plenty of reasons for the continuing of the study of Greek and Latin, but disciplinary value is not among these reasons; and it is quite idle for the teachers of modern languages to parrot the fallacies of the older classicists. We should lay it down, then, as a first rule that language is to be studied for the sake of obtaining a usable knowledge of the tongue studied, and that any instruction in language that fails to give such knowledge has thereby failed of its own justifications. Certainly language study in any of our schools will never be on a healthy basis until it is understood that the sole purpose of this study is language mastery.

From the uses of language, for communication and for literary interpretation as indicated above, which are of primary service, it is obvious that there are several grades of usable mastery. For example, in the field of science, vocabularies and forms of expression tend rather rapidly toward a world-wide model, and already the study of, say, scientific German is distinguished in college courses from the study of the literary language; a like differentiation is in process everywhere. It is clear, therefore, that the problem of language study for the scientist-in-the-making is quite different from that of the student with literary inclinations. Analogously, the commercial field is being differentiated not only for the student of foreign languages but even for English. Obviously, the use which is to be made of lan-

guage determines its teaching and study to no small degree. That student who looks forward to a literary understanding of a language has before him a problem many times more difficult than besets those who are concerned for merely a commercial or a scientific usage. And here I would digress to a matter slightly indirect. I have never been able quite to understand why the study of English should not be correlated with other language studies—with English teachers, for example, present in such a gathering as this. We certainly have passed the provincial stage which could regard the English as capable of a "splendid isolation" either as language or as a literature; for we know very well that mastery of our own tongue is enormously difficult, even when supported as it should be, for all who wish to know its resources and its *finesse*, with some Latin and a reasonable familiarity with ancient letters. One of the most ridiculous spectacles of contemporary America is the self-esteemed polyglot whose smattering of many tongues fails to conceal his ignorance of what is presumably his own. And while it is true enough that the problem of translating into English the literature of a foreign tongue is endlessly difficult, it should not be overlooked that a translator who possesses the resources of his own language is the only one qualified to make the attempt. It was never more important than now that we should have a living proportion of our young men and women growing yearly into comprehension, subtle and far-penetrating, of the expressional values and the literary inheritance of the English tongue. For the schools, a portion of their problem is certainly the closer relating of English to other linguistic studies.

For the student, then, foreign language should be taught—if I may summarize—(1) always for mastery and use, never for any theoretical or fictive "disciplinary value"; (2) either for the practical and relatively simple intercourse that is concerned with affairs, or for the difficult but very important function of a subtle and literary understanding—two quite differing grades of instruction; (3) in close connection with the study of English language and letters. With these preliminaries, we may ask the related question: What ought to be the scope and program of foreign language study, especially here in the schools of California?

In my opinion this program should be shaped directly with a view to meeting the world-outlook which I have sketched and also with a view to meeting the two types of language-mastery, both important, just indicated. The two sets of needs really shape into a dual program, which we may call, for convenience, the *lingua franca program* and the *literary program* of language study. The first of these should be organized not only for the utility mastery of languages but should be consciously framed to lay stress upon tongues that are already or are in a way to becoming international languages. In my opinion little is to be expected from the development of artificial language of the Esperanto type; and there is nothing desirable in the preservation or diffusion of such bastards of speech as "pidgin English." The true *lingua franca* will be a language which makes its way by the mere fact of territorial and populational expansion, and in the long run the territorial expansion is the more important. For this reason the great *lingue franche* are the languages of peoples with wide-cast colonies. First among these in moment is certainly English, but other European languages follow close, especially French, Spanish, Russian. Germany's loss of colonies as a consequence of the recent war has modified the importance of the German tongue in this group, although it is by no means certain that the expansion of German trade may not offset this disadvantage. On the other hand, France's closed-door policy with respect to her colonies greatly diminishes the importance of French as a trade language; although here again French has compensations, most notably the fact that it has long been the most popular second language among civilized peoples and that it has been also the language of diplomacy more generally than any other. Russian is important by the very weight of Russian population and the vast expanse of her territories. It is also certain that Russian is bound in the future to be significant in the development of the Pacific world. Finally, of these European tongues, having the *lingua franca* quality, Spanish is among the more significant and is rightly emphasized on the Pacific Coast. More independent nations speak Spanish (Portuguese is virtually a Spanish dialect) than any other tongue, and this taken together with the fact that these nations com-

mand one of the globe's five continents puts Spanish in a position which is genuinely second to English in moment. It is true, however, that this is looking heavily to the future, for as yet the Hispanic continent is sparsely peopled, and it will be many years before its countries are likely to vie with those of the Northern Hemisphere. However, we may say definitely that all of the languages mentioned—French, Spanish, Russian, German—ought to be taught for utility's sake in the public schools.

But further than this, there are Asiatic tongues which have for the most peopled of the globe's continents a similar importance—and Asia is vis-à-vis to California. Outstanding are Arabic and Mandarin Chinese, each virtually today an international speech (for the provinces of China are nations) spoken over vast areas. I should be tempted to add Hindostani, except for the fact that English has pre-empted its place as the important tongue of educated Indians, holding among the millions of the peninsula much the position of the Mandarin dialect among the educated Chinese. However, in view of our geographical relation to Asia, and the certainty of great problems of intercourse opening in the near future (within the generation, surely), it is now entirely important that at least the great languages of the Far East should be opened for public school study. Arabic is less near to us than Chinese, and for a considerable future it will be less important than Japanese. Japan has already become a colonial nation, and it is the chief Asiatic maritime country. It would seem, therefore, that reasonably our first study should be directed to Chinese and Japanese, as the languages of peoples we are sure to meet intimately within a period brief as history counts periods. It is likely that each of these languages will ere long be made graphically more analogous to Western usage, and with this much of their difficulty will disappear, although naturally their structural remoteness from Indo-European speech will render them slower of assimilation than the tongues now taught in our schools. Such difficulties are, however, conquerable where the matter is important, and California, with her Chinese and Japanese populations, already schooled in English, is in a position where her advantages in securing competent teachers rise to meet the ne-

cessities which her interests and her geography create. I should, then, say that the schools of this state ought not to delay in introducing the study of these two oriental tongues into their programs, with every encouragement to the youth of no matter what ancestry to pursue them.

I have deferred until my last word the question of literary language study. No doubt the first year or two, for both types of pursuit, literature and affairs, will be much the same. However, the differentiation should not be long delayed, for a sense of style is delicate and needs careful nurture. Naturally, the field calls for gifted teachers as well as students, for small classes, and for intensive effort. I do not think that the public importance of such study can be readily over-stated, and its possibilities and needs ought to be recognized from the first. As to range, I think that we may take the presence of the traditional classic tongues—Greek and Latin—for granted, and following these concede also the importance of the great literary languages of Western Europe. My personal estimate of sequence, with respect to literary importance, is French, German, Italian, Spanish. French and German are respectively type-languages representing the two great sources of English, Latin and Teutonic, and I think there can be no question but that French has had and has more stylistic influence upon our tongue than has any other foreign language. Italian and Spanish touch our traditions with varying emphases, each important. But looking to the future, I think we cannot afford to neglect the fact that the literary as well as the political geography of the world is changing, and that the time is at hand when the Russian, the Chino-Japanese, the modern Semitic, and doubtless the Hindu expressions of human consciousness and culture are likely to leap into a central prominence. It is the *métier* of teachers to be prophets (if genuinely they are teachers) and we cannot neglect the future (which uplifts to our eyes) without being false to our essential task.

If the program which I am outlining seems rather vast, let it not therefore be dismissed with the eyebrows of resignation nor any smile of ineptitude. It represents nothing impossible, nothing undesirable. California is a vast coast; it looks to a long future.

PREDICTING SUCCESS IN THE STUDY OF MODERN LANGUAGES IN COLLEGE

JOSEPHINE DOUGLAS and M. EUSTACE BROOM, *State Teachers College, San Diego*

PROGNOSIS is one of man's most fascinating occupations. It is not easy to be a successful prophet. The nature of the task seems clear enough. It is to lift the curtain which veils the future, and to discover what that future has in store. The difficulty of the task lies in finding the formula which will allow one to foretell accurately the nature of coming events.

The best prediction of the quality of college work of which a student is capable is of material value both to the college and to its student body. Colleges owe it to themselves and to their students to admit no one to a given course who cannot hope to achieve success in the work of the course. The present study is concerned with presenting several bases for predicting success in modern languages during the first semester of college work. An effort will be made to bring out the value and lack of value of these measures.

The data which form the basis for this study were obtained from the records of the State Teachers' College of San Diego. Six measures were available for each of 166 students: (1) total equivalent scores on the Thorndike Intelligence Examination, Series of 1925-1929; (2) decile ranks on the reading section, Part III, of the Thorndike Intelligence Examination; (3) docile ranks on the trade information section, Section 5 of Part II, of the Thorndike Intelligence Examination; (4) the number of units (years of study) of foreign languages studied in high school; (5) average grade points per unit of credit in high school foreign language courses; and (6) average grade points per unit of credit in modern languages courses completed during the first semester of college work. Decile ranks were used in (2) and (3) above because it was felt that they would indicate relative achievement standings better than would point scores for this group. The use of such ranks weakens the value of the findings for use in other colleges than the one in which the data were obtained, perhaps. The values of marks in terms of grade points are as follows:

A—Excellent	3 grade points
B—Good.....	2 grade points

C—Average	1 grade point
D—Poor (passing)	0 grade points
F—Failure	—1 grade point

The basis for predicting success in academic work in college has generally been a college entrance examination, an intelligence test score, or a report covering the high school record of the student. The measures listed above, therefore, include the usual bases for prediction. The attempt in this investigation has been to discover which of these measures is valuable in predicting what the high school graduate will do in his first semester of college work in modern languages.

If we accept the Thorndike Intelligence Examination as a criterion, this group of 166 students is slightly superior in ability to the group of entrants into the local State Teachers' College since 1925. The average on this examination for the group of 166 students was 67.53, probable error, 0.83; 64.67 per cent of this group reached or exceeded the college mean for this examination (61.8, 1,233 cases). The reliability of the difference between the means expressed in terms of D/σ (diff.) was found to be 2.92. The chances, then, are 98-plus in 100 that the true difference (the difference between the true measures) is greater than zero. The finding of 2.92 is about 97 per cent of what it should be to insure a difference always greater than zero.

Variability in ability to do school work as measured by the Thorndike Intelligence Examination was about the same for the group of 1,233 students and for this group of 166 students. The standard deviation for the 1,233 students was 15.46, and for this group of 166 students, 15.85. The middle 68 per cent in both cases was included in about 31 score points. The range of scores for the group of 166 students was 90 score points from lowest to highest score.

The distribution of marks in terms of average grade points was distinctly different in high school and in college work in foreign languages. The distributions are shown in the graph below. The range of marks in high school for the 166 students included marks from passing to excellent; in college for the

same students, from failure to excellent. The average mark in high school was 1.85, probable error, .046. The average mark in college was 1.60, probable error, .066. There was much less spread in marks given in high school than in college, the standard deviation obtained from using high school marks being 0.88 grade points; from college marks, 1.26 grade points.

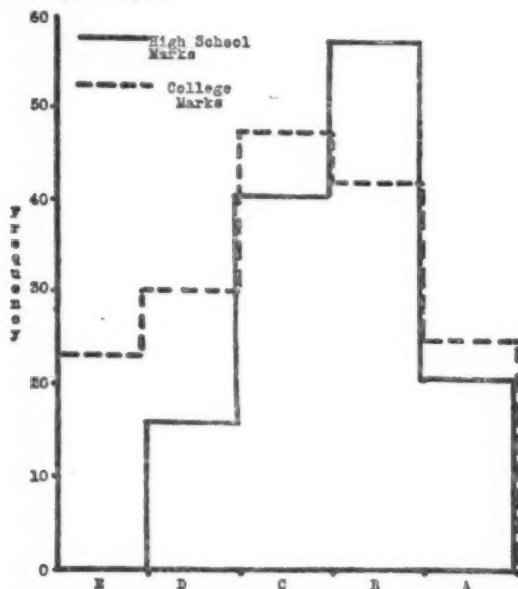


Fig. 1. Distribution of marks in modern languages in high school and in college; 166 cases.

The reliability of the difference between the means of the two series of marks expressed in terms of D/σ (diff.) was 2.00. The chances are roughly 98 in 100 that the true difference is greater than zero. The finding of 2.00 means that the difference is roughly 67 per cent of what it should be to insure a difference always greater than zero.

The students included among these 166 rank high in reading ability with a mean decile rank of 7.94, probable error, .143. The standard deviation was 2.74 decile ranks. It is interesting to note that they are low in trade information, having a decile mean rank of 3.69, probable error, .098. The standard deviation was 1.87 decile ranks.

The measure of relative variability, using the Pearson coefficient of variation, showed some interesting comparisons. The findings were: Thorndike Intelligence Examination, total equivalent scores, 23.47; decile ranks

in reading section, 34.51; decile ranks in trade information section, 50.68; number of units of high school foreign language, 41.46; average grade points per unit of foreign language in high school, 47.30; average grade points per unit of modern languages in college, 78.75. The relative spread of success (achievement) in college modern language, then, was about $3\frac{1}{2}$ times the relative spread in mental ability as measured by the Thorndike Intelligence Examination, 2 times the relative spread in success in high school work and amount of high school work in foreign languages and in reading ability, and $1\frac{3}{5}$ times the relative variability in trade information.

Each of the series of measures was correlated with the measure of success in college modern languages, average grade points per unit of credit. All of the coefficients of correlation were low and positive. The coefficient for the paired series of grade points per unit in high school and in college was .308, probable error, .049. The coefficient of alienation was .951. This coefficient measures lack of agreement in the same way that the coefficient of correlation measures presence of agreement. In comparing the number of units of work taken in high school with success measures in average grade points per unit in college, a coefficient of .198, probable error, .050, was obtained. The value of the coefficient of alienation was .980.

The coefficients for average grade points per unit of college work compared with measures yielded by the Thorndike Intelligence Examination were as follows: total score, .324, probable error, .049. The coefficient of alienation was .946. For the reading decile ranks: .237, probable error, .050. The coefficient of alienation was .972. For the trade information section, .004, probable error, .052. The coefficient of alienation was 1.000.

The highest coefficient of correlation and, therefore, the best measure for predicting college success in modern languages point-for-point is the coefficient for paired total scores on the Thorndike Intelligence Examination and average grade points per unit (college). Even this measure permits of exact prediction only about 53 times in each 100 cases. If we assume that the remaining 47 cases are distributed in accordance with the theory of probability, we should be quite

certain of eliminating those students likely to fail in modern language study if we eliminated the lowest 5 per cent of the group on the basis of their reaction to the Thorndike Intelligence Examination or other similar measuring instrument.

Admitting that the coefficients are lower than one could wish, it is still necessary to guard against too negative a conclusion. For practical purposes in educational guidance, we do not greatly need measures which will predict throughout the range of the scale which is the criterion for prognosis. For example, the college department of modern languages is chiefly concerned with knowing whether a pupil will achieve success in college languages, not with predicting that the

pupil who has done excellent work in high school modern languages will do similarly excellent work in college. For such predictive purposes, an adviser needs a critical score showing the probability that the student will do "passing" work in college study. The correlation of the criterion point-for-point with the measures of success in college study is of relatively minor importance. It has been indicated in this study that the standardized test of mental ability may be used as a predictive measure to this extent, but to this extent only. As measuring instruments are improved, particularly in the field of the measurement of character traits affecting study, perhaps more accurate predictions may be attempted.

JUAN VALERA *

KENNETH GREENLAW, *Occidental College, Los Angeles*

EL nombre de Juan Valera se destaca como uno de los autores más importantes de la época actual de la literatura española. Con la fecha de su *Pepita Jiménez* (1874) se puede decir que renació la novela española, o por lo menos, uno de sus géneros. Esta obra fué importante precursor de las numerosas obras de Pereda, Galdós, Pardo Bazán, Valdés, Ibáñez, etc.

Juan Valera y Alcalá Galiano nació en 1824 en Cabra, Córdoba, de buena familia y se educó en derecho en las Universidades de Málaga y Granada. Obtuvo brillante carrera diplomática en muchas ciudades importantes entre las cuales figuran Nápoles, Lisboa, y Washington. También tomó parte en la vida política de su provincia, siendo elegido senador vitalicio de ésta en 1881. A la edad de cincuenta años escribió la novela que había de darle fama—*Pepita Jiménez*. Siguió escribiendo novelas, poesías, críticas, cuentos cortos, y ensayos hasta su muerte en 1905.

Cualesquiera que sean sus méritos, Valera nunca ha tenido gran favor popular en España. Entre las modas literarias y filosóficas que revolucionaron a Europa en la

última mitad del siglo XIX, Valera no ha penetrado. Más bien, ha sido aislado y desconfiado, apartándose de todo lo que estaba en boga para construir su arte según sus propias ideas. El escepticismo del gran novelista no es protesta clamorosa ni pesimismo inevitable, sino, según Barja, "duda tranquila, modalidad filosófica, estética de la razón, un poco de ironía". Entre todo, Valera es creyente en el progreso incesante de la raza humana, y este optimismo previene que sus libros sean tragedias reales. Valera tiene gusto para cosas más o menos idealísticas, pero su razón, siempre viva y activa, ahoga sus sentimientos si no son perfectamente razonables. Es místico por intuición y herencia, desconfiado por fuerzas de circunstancias y educación. La misma *Pepita Jiménez* se formó de mucha lectura mística, la cual fascinó a Valera mas no lo cautivó. Todos los propósitos del joven Don Luis de Vargas, que piensa ser cura, desaparecen ante el amor terrenal de esta bella Pepita. En este caso, lo ideal no logra vencer lo material. Pepita dice cuando Don Luis le propone el amor santo y no prohibido entre sus espíritus:

"Yo no siquiera concibo a usted sin usted. Para mí es usted su boca, sus ojos, sus negros cabellos, que deseo acariciar con mis manos; su dulce voz y el regalado acento de sus palabras, que hieran y encantan materialmente mis oídos; toda su forma corporal, en

*This is the prize-winning essay in the annual national contest, conducted last spring by LA PRENSA, Spanish daily newspaper of New York City. It received First Prize of \$30.00 in Group II (colleges) of the Fifth Region, comprising Arizona, California, Nevada, Oregon and Utah, and also National Honorable Mention. It is here printed, through the courtesy of LA PRENSA, as originally submitted.—Editor's note.

suma, que me enamora y seduce, y al través de la cual se me muestra el espíritu invisible, vago y lleno de misterios". (Página 120-Heath).

Aquí, Pepita no niega la existencia del espíritu; sólo dice que no puede comprenderlo sin que el cuerpo le dé forma. La novela no es tragedia; Don Luis no pierde su religión sino sus ilusiones. El cambio viene de su contacto con la realidad. Esta novela ilustra muy bien la filosofía de Juan Valera.

Valera escribió para copiar la belleza. Para él, ésta es preexistente a toda realidad, su expresión constituyendo todo el fin del arte. Según la creencia de Valera la belleza coincide esencialmente con la forma y la expresión, y por eso su poesía es matemáticamente exacta, teniendo en una gran parte más que hacer con la forma que con el sentimiento. A pesar de esto hay poesías muy bellas como *El fuego divino* y *A Lucía* que aparecen en un tomo entitulado *Canciones, romances y poemas*. Valera es un estilista elegante y refinado. Sus novelas, que unen sus otras habilidades literarias, son "undefiled well (s) of Castilian" como ha dicho Rudolf Schevill. Hasta su vida diplomática ha influido su arte porque hay una nota de cortesía diplomática amén de la de refinamiento aristocrático.

Entre las novelas más conocidas de Valera se encuentran *Las ilusiones del Dr. Faustino*, *El Comendador Mendoza*, y *Doña Luz*. Aunque éstas muestran un desarrollo de construcción, no han conseguido tanta celebridad como *Pepita Jiménez*. *El Comendador Mendoza* tiene un enredo bastante complicado,

mientras que *Doña Luz* se aproxima en tema a *Pepita Jiménez*. En todas hay facilidad de descripción, y destreza de presentar a los caracteres. La nativa sutileza, el tacto cosmopolito, y la humildad de estas obras han sido unas de las razones por el fallo siguiente de Valera por James Fitzmaurice-Kelly:

"Valera is far rarer and more potent than an accomplished man of letters—he is a great creative artist and the embodiment of a people's genius . . . His best will be read as long as Spanish literature endures".

"Valera comete su peor falta por insertar digresiones y episodios que refrenan la acción de su cuento. En *Pepita Jiménez* hay página tras página que describe la éxtasis de ánimo del joven Luis de modo que a veces se olvida la intriga. Así, la edición escolar de Heath omite más de una tercera parte de la novela sin quitar nada esencial a la acción. Otra falta no muy pequeña de Valera consiste en el modo de hablar de algunos de sus caracteres. A veces les da discursos incompatibles con su posición social y educación previa. La muy joven Clara en *El Comendador Mendoza* describe su angustia a resignarse a una vida eclesiástica en términos propios a una Santa Teresa. Estos discursos en sí mismos son buenos pero no son razonables en tales bocas.

De las obras excelentísimas que ha escrito Valera, una basta darle fama—*Pepita Jiménez*. La caracterización delicada, el estilo ameno, la inspiración intrínsecamente española, y las simpatías extensas de sus obras han merecido la predicción de inmortalidad de Fitzmaurice-Kelly.

CHILEAN SCHOOLS MANNED BY FOREIGNERS.—Preparatory to the erection and inauguration of vocational schools in Valparaíso, Chile, for the establishment and maintenance of which a considerable estate was left by Don Federico Santa María, architects have been sent to the United States and to Europe to study vocational school construction, and courses have been formulated. According to the terms of the will, principals and teaching staff of the schools must be foreigners, and they will be selected at an early date in order that they may have time to acquire facility in the use of Spanish, and may also participate in decisions concerning school construction and equipment. Work on the schools was to be started on December 20, the third anniversary of the death of Señor Santa María.

INSTITUTE FOR THE STUDY OF CHINESE CIVILIZATION.—Harvard Yencheng Institute of Chinese Studies will be inaugurated next fall with an endowment of \$2,000,000. Harvard University and Yencheng University, located at Peking, China, are joint beneficiaries under the provision of an endowment fund for this amount from the estate of the late Charles M. Hall, of Niagara Falls, N. Y. Work will be under the supervision of nine directors, three each representing Harvard, Yencheng, and the Hall estate. The institute is to be devoted to the promotion of research in Chinese history, art, literature, philosophy, and religion, and studies will be pursued at both universities. Emphasis will be placed upon the study of the Chinese language in order that first-hand knowledge of Chinese history and civilization may be obtained.—*School Life*.

QUARTERLY FRENCH BOOK-LETTER

WILLIAM LEONARD SCHWARTZ, *Stanford University*

"ON pourrait presque dire sans paraître exagérer que, dans nos livres spéciaux sur la prononciation, le chapitre de la liaison devrait être révisé au moins tous les dix ans." Thus writes Henri Langlard, Associate in French at the University of California in his treatise, *La Liaison dans le français* (Champion, 30 fr.), the first book on this special phenomenon, thus defined by the author: "*Faire une liaison en français, c'est, devant la voyelle ou l'h muette initiale d'un mot, articuler la consonne finale du mot précédent, alors même que cette consonne est muette dans le mot isolé, ou devant une pause, ou à la fin d'une phrase.*" To indicate in some measure the value of this manual, which attacks the question of liaison with detailed thoroughness, I will quote the author's statement concerning the preponderating role of liaison in French pronunciation: "*L'ignorer, quand elle est obligatoire, c'est simplement ne pas savoir parler français; la faire, quand elle est défendue, c'est plus que révéler l'ignorance de la langue, c'est commettre de lourdes fautes. . . . Seule, la catégorie des liaisons facultatives permet une omission que personne ne peut reprendre, et, pour les étrangers, c'est une sage précaution de pencher du côté de l'omission. Mieux vaut faire moins de liaisons facultatives que s'exposer à paraître affecté; du reste l'on en fait de moins en moins dans la conversation familière, même entre gens cultivés.*"

The Life and Death of an Ideal—France in the Classical Age (Scribner's, \$4.50), by Albert Guérard, is the latest book by a Californian in the field of French. A year ago the reviewer had the pleasure of attending Professor Guérard's lectures upon this period of French civilization, which he then defined as a course in history for literature students or literature for historians. We congratulate our colleague upon completing his studies of French civilization by the present volume which links his previous book on the Middle Ages with his book on the Nineteenth Century. This book, *The Life and Death of an Ideal*: namely, "One Faith, One Law, One King," tries to see things as they really were in France from vantage points in Texas and California, pre-

senting its findings in a series of cogent epigrams:

"There is about the French revolution an impressive air of cataclysmic inevitability. No event was more clearly prophesied. Even more definite than the utterances of Voltaire and d'Argenson were the cynical epigrams ascribed to Louis XV himself: 'After us, the deluge!'—'Pshaw! The old machine will last at least as long as we!' Except in that nihilistic old sinner, the consciousness of an impending crisis did not paralyze effort: but as every move of a man caught in quicksand only accelerates his doom, it seemed as though reform and reaction alike hastened the fateful hour. This dramatic simile, however, is delusive, after the wont of similes, and a little worse than the average. For there was no sense of horror amid the charming and enlightened society so soon to be engulfed. Existence had never been so delicately enjoyable, and the signs of change only added to its zest. 'Whoever has not lived before the Revolution, said Talleyrand, has not truly tasted the sweetness of life.' Part of that sweetness was due to the very fact that the Revolution was in the air."

Professor Guérard rightly banishes gallinisms from his prose (though his principles lead him to write with less propriety: "The term *Ancient Regime* is also in common use" (p. 6). *Zola and his Time* (The Macaulay Company, 257 Fourth Avenue, \$5.00) by Matthew Josephson, bristles with Gallic idioms: "When . . . some composer . . . went to the piano, Zola would . . . begin agitating his right foot febrilely, all the while tapping his right ear with one finger, the sure sign of enervation and impatience." Forty illustrations and 558 pages serve to give an account of Zola, his circle of friends and principal enemies, with a frankness that tells of his life in Bohemia, of "Zola Fat: The Soirées at Médan" and also of "Zola Thin: An Autumn Love." "Book Four: Crusade" is followed by an "Epilogue: Posthumous Adventures,"—e.g. "the great villa at Médan became a monument to his ideas, when it was ceded to the city of Paris, as an asylum for her foundlings and natural children"; and an Appendix describing Zola's technique for those who do not know *Com-*

ment Zola écrit ses romans by Henri Massis. Mr. Josephson is both impartial and enthusiastic as a biographer, this slice of life is amply documented, and epical enough to merit being called Zolaesque.

Continuing my notes on the latest biographies, I want to draw attention to Jacques Dyssord's *L'Aventure de Paul-Jean Toulet*, *Gentilhomme de lettres* (Collection La Vie de Bohême, Grasset, 12 fr.), because of my love for Toulet's verses, *Les Contrerimes*:

*Ce tapis que nous tissons comme
Le ver dans son linceul
Dont on ne voit que l'envers seul:
C'est le destin de l'homme.*

*Mais peut-être qu'à d'autres yeux
L'autre côté déploie
Le rêve et les fleurs et la joie
D'un dessin merveilleux.*

Toulet (pronounce the *t*) was born in Mauritius, wrote prose for *la Vie parisienne*, and was a famed habitué of the Weber bar. Then I list a short monograph on *Octave Mirbeau* by Maxime Revon (*Nouvelle Revue critique*, 6 fr.), and an *Essai sur Monthérlant, ou la génération de trente ans* (Editions le Rouge et le noir, 12 fr.) by F. Empaytaz, which I mention for the interpretation afforded of a writer, at present the devoted guardian of the ossuary at Verdun, who may become the heir of Barrès.

The *Balzac mis à nu* (C. Gaillandre, 35 fr.) presented by Charles Léger, purports to be the reproduction of a secret but contemporary memoir on Balzac and his contemporaries, which claims to reveal the rôle in his life of a "Dilecta" younger than Mme. de Berny, namely Frances Sarah Lovell, Countess Guidoboni-Visconti, born in 1804. This memoir is curiously plausible, but Charles Léger has not been able, thus far, to authenticate it to the satisfaction of the other Balzacians.

La Vie glorieuse de Victor Hugo (Plon, 15 fr.) by Raymond Escholier, seems to be almost the definitive biography of the poet, written, if you please, by the curator of the Musée Victor Hugo, and based upon much research in progress as well as upon such unpublished papers as the correspondence of Hugo and Juliette Drouet.

Those who have not yet bought R. Lalou's *Histoire de la littérature française contemporaine* (Crès, 18 fr.) or M. Braunschvig's *La Littérature française contemporaine étudiée dans les textes* (Colin, boards, 15 fr.

50) will be able to profit by the revised or rather enlarged editions of these books which bring them quite up to date. Lalou has added a supplement of 32 pages and a new index to his book, while the notes to Braunschvig have been developed or corrected, in the text or in the new condensed supplement which now appears. The Braunschvig is more useful as a bibliography, the Lalou more nearly represents the critical views of the average French intellectual.

Something quite out of the ordinary is the interesting *Histoire de la littérature et de la pensée française dans ses (sic) rapports avec la littérature allemande et l'histoire de l'art*, (Berlin, Weidmannsche Buchhandlung, 3 Mk. 80) by Bornecque and Hengesbach, 180 pp., 21 illustrations. Despite the brevity of this book, it really covers the high points of the subject, and suggests imitation for the benefit of English readers. This is an illustrative citation: "*Depuis le romantisme, Molière n'a pas cessé de conserver une popularité en Allemagne. Paul Lindau pense que le peuple allemand n'a jamais été de coeur avec Molière. Cette assertion n'est pas juste pour le public cultivé, en particulier pour les poètes: Kotzebue et Gutzkow l'ont imité, Immermann et Hebbel l'ont étudié. Il faut d'ailleurs convenir, que, sur la scène, il a cédé la place à des œuvres françaises plus modernes.*"

The Goncourt prix for 1928 has been awarded to Maurice Constantin-Weyer for *Un Homme se penche sur son passé* (Rieder), a story of Canadian life by a former cattle-raiser, the author of four other books about the northern prairies.

Les Faux Amis ou les Trahisons du vocabulaire anglais (Conseils aux Traducteurs), by M. Koessler and J. Derocquigny (Vuibert, 30 fr.), consists of 390 pages of comment on the catch words of the English language, archaic and modern. Derocquigny translated Macbeth and Hamlet for Koszul's *Collection Shakespeare*. This is a representative citation: "*Commons.—Le menu peuple, la commune, la bourgeoisie, le tiers-état, d'où sa représentation: la chambre basse. Autres sens: provisions, dépenses en commun; nourriture, ordinaire, table; to keep commons, manger à la même table; short commons, ordinaire insuffisant.*"

Malière's series, *Les Grands Événements littéraires* (9 fr. each) now includes the following new titles: Paul Vuilliaud, *Les Pa-*

roles d'un croyant, de Lamennais, Félix Gaiffe, *Le Mariage de Figaro*, Jules Bertaut, *Le Père Goriot de Balzac*, Louis Guimbaud, *Les Orientales de Victor Hugo*, and Alphonse Séché, *La Vie des Fleurs de Mal*. These handbooks present the exact story of the works in question, beginning with the author's first conception of his book, his method of work, the publication, the book's reception at the hands of the public, etc.

To pay my respects to the *Académie française*, I must mention Louis Gillet's critiques published with the title of *Amitiés littéraires* (Perrin, 12 fr.) which sketches the work of Émile Mâle and Louis Madelin, made members in 1927. Maurice Paléologue, the new ambassadorial academician, successor to Célestin Jonnart, has just added his *Entretiens de l'Impératrice Eugénie, 1901-1919*, (Plon, 12 fr.) to his quite respectable literary baggage.

Passing on hastily, I want to note my appreciation of Denis Saurat's papers on contemporary French and English letters called *Tendances* (Le Monde moderne, 15 fr.). This book must not be overlooked by anyone reading Proust. The Nouvelle Revue française has made Proust more accessible by C. Daudet's *Répertoire des personnages de "A la recherche du temps perdu,"* who's who and where in Proust (13 fr. 50) and by a fat volume of *Morceaux choisis de Proust*, at the same price. Leon Pierre-Quint's *Comment travaillait Proust* (30 fr.) was very disappointing; a mere proof that Proust

revised his chapters after their publication in the magazines.

Interesting pamphlets of the quarter include the *Outline English Grammar for Romanic Language Students* by Meredith and Jack (W. Shaffer Jack, 1926 Diamond St., Philadelphia, 35 cents)—another help for the teacher of morons: "The Affirmative Imperative commands that a thing be done; the Negative Imperative forbids it to be done"; and *French Literature* (Amer. Lib. Ass'n, Chicago, 35 cents), a reading course outlined by Professor Irving Babbitt, an outline that is no mere skeleton.

To conclude with mention of a few textbooks received, I give two stars to *Sketch Maps of France* by Kullmer and Gérard (Kramer Publishing Co., Syracuse, \$1.40) most beautifully and sensibly illustrated, well worthy of a place in the school library. I am sure young people will read this book, yet less sure that it work well as a composition book. Excellent composition exercises at the intermediate level feature Osmond T. Robert's edition of Erckmann-Chatrian's *Le Trésor du vieux seigneur* (Holt). Holt's selections from A. France, entitled *Les Enfants* by H. A. Smith and L. B. Johnson, also provide a limited amount of good reading and an abundance of exercises which seem to be easier. D. C. Heath offers France's *Abeille et autres contes*, annotated by G. N. Henning, and Pailleron's *Le Monde où l'on s'ennuie*, my own first venture in text-book work.

QUARTERLY GERMAN BOOK-LETTER

EDMUND K. HELLER, *University of California*

THE year 1928 will be outstanding as a banner year in the field of German text-books. To the beginners' books already reviewed I have to add H. C. Bierwirth, *Elementary Lessons in German*. With lists of useful words and stem groups. (New York, Holt, 1928; x and 203 pp). This is largely a revised edition of the author's standard work *Beginning German*, with the number of lessons reduced and some of the subjects presented differently. An early mastery of the essentials of German has been further emphasized. Like its predecessor, the book will be excellent for college students who aim to acquire a reading knowl-

edge quickly. It constitutes one of the briefest presentations in existence of the grammar necessary for a beginner and leaves ample time for the study of a beginners' reader which is to be taken up concurrently. The book is free from misprints, but the spelling of words like *Cylinder*, *Cato*, *Claudius*, *Ceder* should have been changed in order to conform to Duden.

An entirely new beginners' book is J. H. Heyd's *Anfänger Deutsch* (Milwaukee, Bruce, 1928; 212 pp). It is the outgrowth of teaching the subject for nineteen years, and tries "to occupy a position between the extreme direct and the translation method."

Translation exercises into German are provided, but there is no English-German vocabulary. Like Bierwirth, the author has written a grammar for serious students and done without embellishments in the line of pictures and maps. The number of misprints for a first edition is within reason (I noticed *wiederhallte*, p. 39; *halbnaht*, p. 47; *die Kuvert*, p. 164; *Potzdammer Platz*, p. 175), but the arrangement of the parts (59 "divisions" of reading material and exercises, followed by a summary of grammar on 87 pages) will be open to criticism. The statement on p. 105 that *pf* is never separated should be omitted.

A problem to which much attention has recently been given is that of a standardized vocabulary. To a certain degree it has been solved by B. Q. Morgan's *German Frequency Word Book*, based on Kaeding's *Häufigkeitswörterbuch der deutschen Sprache* (New York, Macmillan, 1928; xv and 87 pp.). This book is an outgrowth of the Modern Foreign Language Study and represents a continuation of the work done by the Modern Language Association of Chicago in 1925. Professor Morgan does not conceal his grave doubts about the feasibility of the whole undertaking, and the findings of Kaeding's collaborators should not be taken too seriously; often they are absurd. Of course, we understand why *Automobil* was not mentioned in 1898, but why should *Witwe* occur 14 times more often than *Witwer*? Why should words like *Biene*, *Brille*, *Elefant*, *Fliege*, *Floh*, *Hirsch*, *Kalb*, *Kuh*, *Moskito*, *Ochse*, *Stier*, *Taube* be absent in a list of the most frequent 6,000 words, whereas *Indossament*, *Kommittent* and *Terminhandel* are given? I am sorry that Morgan's list was not restricted to its first part of 2,402 words, with some eliminations at that.

Another attempt to lay down an average German vocabulary was made by P. Hagboldt under the title: *Building the German Vocabulary* (The University of Chicago Press, 1928; 71 pp., 50 cents). This pamphlet contains valuable rules on word formation and presents in concrete form an amount of knowledge which ought to be required of anybody who has had beginners' German. I would recommend to German departments its official adoption for this purpose.

Interesting reading material for elementary

classes has been compiled by F. Betz and G. A. Betz under the title: *Modern German Reader. Deutschland in Wort und Bild* (New York, Heath, 1928; viii and 285 pp.). The book avoids the mistake made in other readers of being over-didactic; on the other hand, it illustrates its subject matter with excellent photographs. At the beginning it presents two very funny pieces, *15 Mark Belohnung* and *Am Telephon*, which a few additions and minor changes will turn into good material for acting. I had very good success in having them both given by my students. The editing has been done very well, with the sole exception of the list of *Abbildungen*, where a number of names do not conform to Duden's rules on *Zusammenschreibungen*. I recommend the book especially for the second year of high school German.

Mitten im Leben by W. Diamond and B. A. Uhlendorf (New York; Holt, 1928; v and 339 pp.) is a new literary reader. As the difficulty of selecting short stories that are not too long, at the same time interesting, and of literary value is easily underestimated, the authors may be congratulated on their selection of fifteen stories mostly by contemporary German authors. The exercises also are good, and the book may be recommended for intermediate classes.

A new German series is being put out under the editorship of A. B. Faust, by F. S. Crofts, New York. The first reader of this series is quite an ambitious undertaking. Under the title *Deutsches Literatur-Lesebuch* (1928; ix and 242 pp.) O. S. Fleissner and E. Mentz-Fleissner attempt "to give in a brief, easily readable form a glimpse of the literature and history of Germany." The first part which begins with the Roman period has mostly been made up by the authors, whereas the second part consists of a selection taken from the classics and recognized authors of the nineteenth and twentieth centuries. For this reason the single parts seem somewhat unequal in difficulty, and it may be hard to decide at what stage the book may be used to advantage.

Teachers who are conservative in their favors will like another book of the series, *Die Kapitalistinnen und zwei andere Erzählungen* by Marie von Ebner-Eschenbach, edited with introduction, notes, exercises, and vocabulary by C. E. Gates (xv and 122 pp.). These stories constitute easy read-

ing for beginners, and the book is well made up, with exception of the questions on pp. 65-72 which contain a number of unidiomatic expressions.

Selections from one of the most outstanding Swiss writers of our time are presented by E. Mohme in Ernst Zahn's *Helden des Alltags* (Crofts, 1928; xx and 164 pp.). The edition makes available for the American student four stories which have had a wide circulation in Germany, since they show the author at his best. The editor does not exaggerate when he describes the main characters of the stories as "heroes . . . born into an oppressive and hostile environment who become masters of their own fate. . . . Like sharp-edged, craggy mountain peaks they are rough, tenacious, hard, sullen, and defiant." On account of the character of the stories the editor rightly had the feeling that the edition should not serve as a grammar or composition book. For the same reason I would favor the omission of the questions on pp. 79-89 as they seem, like many similar ones, to have been made up somewhat too mechanically.

A splendid idea of the author's work and personality is conveyed by S. Liptzin's edition of *Heine* (New York; Johnson, 1928; xxviii and 310 pp.). The editor has reprinted and provided with footnotes an extensive selection of Heine's poems and prose writings, many of which otherwise are accessible only in the poet's complete works. As the appearance of the book is unusually good

it may be recommended for a gift as well as for class use.

For gifts or for extra-curriculum reading I would further recommend two very attractive little volumes of German poetry which are entitled *German Ballads and Narrative Poems*, and *German Lyrics*, and which have been compiled by P. Vrijdaghs and W. Ripman (New York; E. P. Dutton; 183 and 186 pp., 60 cents each). Both are provided with footnotes in German and a glossary; they include modern poems that otherwise are difficult to obtain.

A combination of poetry and prose readings is offered in Karl Remme's *Deutschland. Vorstufe. Lesestücke und Gedichte* (Berlin; Universität; Auskunftsammt; xvi and 344 pp., 4 Mark) which the author recently added to his first volume of the book after it had been favorably acclaimed throughout the world. *Vorstufe* is an outstanding example of a *Lesebuch* for mature students and deserves to be tried out in advanced composition or intermediate reading courses in college. Teachers will find the book also worthwhile as special material to be offered to the class.

A valuable addition to the book is an appendix that sells separately: *Wegweiser durch die Literatur zur Kenntnis Deutschlands und seines geistigen Lebens* (Berlin, Universität, 1928; 38 pp., 1 Mark). This pamphlet is very up to date, and a short characterization or indication of the contents accompanies most of the books named.

QUARTERLY ITALIAN BOOK-LETTER

H. H. VAUGHAN, *University of California*

THE writer of this Book-Letter is somewhat embarrassed by the fact that he wishes to call attention to several papers to be read at the meeting of the Modern Language Association of America in Toronto on December 27-29 and this number of the MODERN LANGUAGES FORUM goes to press before he will have a chance to hear them. Three of them may have a bearing upon questions raised in Luigi Valli's *Il*

Linguaggio di Dante e dei "Fedeli d'Amore" (Roma, Casa Ed. "Optima") which has been discussed in the last two numbers of the FORUM.

As to the reading, "*Che si chiamare,*" (*Vita Nuova*, I, ii, 1), Professor H. D. Austin of the University of Southern California says: "The much discussed sentence which ends: '*... la gloriosa donna de la mia mente, la quale fu chiamata da molti Beatrice li*

quali non sapeano che si chiamare' may be understood in a simple and satisfactory way if we apply to it the grammatical principle treated by Meyer-Lübke in § 379 of his *Romanische Syntax*: namely, that if a personal pronoun object of a verb is easily understood from the context it need not be expressed. This construction was the rule in Classical Latin ('*solitudinem faciunt, pacem appellant*'; '*ipse dixit*,' etc.); persisted as an alternative with several verbs, especially those of 'saying' and related ideas, in the older Romance languages; and is still current with some, but not all, of those verbs (e.g. *di' pure*; *non posso*; etc.)—nor is it by any means restricted to the Latin languages: e.g. in English we can say, 'If you know, don't tell' (but we can not say, 'If you can prove this, I wish you would prove. . .').

"In medieval Italian the verb *chiamare* evidently could be so used—though it does not permit of this ellipsis at the present day; and this latter fact explains the obscurity of our passage to modern readers. Dante seems to use it thus in *Rime*, CVI, 151-3: '*e neun se n'accorge/quando suo nome porge*,/Bianca, Giovanna, Contessa chiamando'—which M. Barbi cites in his critical edition of the *V. N.* to support his interpretation of our *chiamare* as an intransitive ('exclaim, call out [as an appellation]'); and almost certainly intends the object *lo* to be understood with the last two *chiamare*'s of *Convivio* III, xiv, 5: '*Dico che l'usanza de' filosofi è di chiamare 'luce' lo lume, in quanto esso è nel suo fontale principio; di chiamare 'raggio', in quanto esso è per lo mezzo, dal principio al primo corpo dove si termina; di chiamare 'splendore', in quanto esso è in altra parte alluminata ripercosso.*'

"Thus understood, our passage would be simply a perfectly normal alternative for '*. . . no sapeano che si chiamarla*', 'knew not how otherwise to name her than thus.' Barbi admits the accented *sì*, and *non . . . che* equals French *ne . . . que*, as acceptable alternatives; and with *chiamare* understood as meaning *chiamarla* in *V. N.*, I, ii, 1, it seems strongly indicated that they be so taken.

"And furthermore, by applying this principle to the nearly synonymous verb *nominare* and understanding it to mean *nominarle*, we get a straightforward expression

and a natural meaning in the case of that otherwise rather unsatisfactory clause in *Paradiso* IV, 63: referring to Plato's theory about the heavenly *rote* (vs. 56) Beatrice says that 'this principle, wrongly understood' '*torse/già tutto il mondo quasi, sì che Giove,/Mercurio e Marte a nominar trascorse*'."

Professor J. E. Shaw of the University of Toronto presents a paper on "*morràti!* (*Dante's Vita Nuova* xxiii, l. 42 of the canzone *Donna Pietosa*)."¹ Valli treats of this chapter of the *Vita Nuova* (pp. 302-3) but his treatment of this canzone is somewhat brief and incomplete and Professor Shaw's analysis of the exact meaning of these words should either establish or disprove Valli's interpretation of the death of Beatrice as an *excessus mentis* or a state of ecstasy in Dante himself.

Professor A. H. Shutz, of Ohio State University, presents a paper on "*Entendre et Trobar*." As the *trobar clus* of the Provençal Troubadours is believed by Valli to be closely related to the *Dolce Stil Nuovo* or *Linguaggio Segreto* of the circle called the *Fedeli d'Amore* of which Dante was a member, any paper which may shed light upon the obscure language of the Provençal poets should be of interest to students of the *Vita Nuova* and the *Commedia*. It should be remembered that Dante (*Purg.* xxvi, 94-148) in introducing Guido Guinizelli and Arnaut Daniel shows a decided preference for these poets, whose style is obscure, and condemns Giraut de Bornelh and Guittone d'Arezzo who wrote in a very plain language with no hidden meaning.

Valli's epoch-making book is not the last word upon the subject treated. It is rather the opening of an immense field for investigation. The principal thesis of the work, i.e. that the *Beatrice* of the *Vita Nuova* is purely an allegorical figure as is the *Beatrice* of the *Divina Comedia* may be considered as proven, but that is in reality only the first step towards the true interpretation of the work. Valli has left many points unsettled and some of his minor hypotheses lack substantiation. It will be many years before the last chapter can be written on the subject.

Other papers to be presented at Toronto are: one on "*A Famous Cinquecento Academy which never Existed*" by Professor Walter L. Bullock of the University of Chi-

cago, "Macchiavelli's 'Prince' as an Example of Literary Style" by Professor Allan Gilbert of Duke University, and "Croce's System as a Theory of Error" by Professor Arthur Livingston of Columbia University.

Francesco Landogna has published a volume of Dantesque studies under the title of *Saggi di Critica Dantesca raccolti per le scuole medie superiori e le persone colte* (Livorno, Casa Ed. Giusti, 1928, pp. 508, L. it. 24). This work presents to the reader the results of the most recent Dantesque studies from the point of view of "positive criticism," i.e., opposed to that of Valli. In it are comments by Parodi, Croce, Gentile, D'Ovidio, Torraca, Bertoni, Rossi, and many other scholars.

Giuseppe Morpurgo has published an anthology of Italian short stories under the title of *Le Più Belle Novelle Italiane dai Sette Savii al Pirandello* (Milano, Casa Ed. Mondadori, 1928, pp. 439, L. it. 12). Morpurgo, who himself is an able writer of short stories, has chosen from the story-writers of all centuries of Italian literature those stories which seemed to him to be the most artistic and the best suited for the youth to read. There is a good introduction tracing the history of the *novella*. It is interesting to note that the list of writers belonging to the twentieth century is opened with the name of Ferdinando Martini while d'Annunzio is classed as belonging to the nineteenth. In fact the genius of Italian Literature has so changed since the opening days of the century that writers of that period who are still living but who have not changed their manner are now classed as *modern* rather than *contemporary*.

Rafaello Del Re has published a study entitled "L'Ellenismo nell' Opera Artistica di Gabriele D'Annunzio" with a preface by A. Galletti (Bologna, Casa Ed. Capelli, 1928, pp. 174, L. it. 10). The author of this book identifies D'Annunzian Hellenism with Nietzschean Heroism. Hellenism plays little part in the earlier works of D'Annunzio and it is only in his second period of literary activity (beginning in 1892), after he has made the acquaintance of Nietzsche, that Hellenism becomes an important element in

D'Annunzio's work. The advent of Greece is almost contemporary with that of the Super-man. Del Re points out that the greater part of the aesthetic ideas of D'Annunzio and especially the conception and interpretation of the Hellenic world which is to be found in his works is derived from Nietzsche's "Origin of Tragedy" in which is shown that *unmoral will* which inspires all the works of the German philosopher from "Thus Spake Zarathustra" to the "Anti-christ." The Super-man appears in the "Trionfo della Morte." He is incarnate in later novels. Nietzscheanism is transfigured under the mask of Hellenic dignity in "La Città Morta," "La Gioconda," "Fedra," and other D'Annunzian tragedies.

L'Italia che Scrive for October has a *Profilo* of Luigi Tonelli written by Gesualdo Manzella Frontini. Tonelli is described as "a deep thinker who sets for himself the problem of the conflict of matter and spirit, life and ideals, realism and dream, love and renunciation, affirmation and negation, instinct and cold reason, and this problem is not posed in its absolute form, but with contingencies which open it into new and varied aspects, and when it seems that only dramas of desperate tragedy can result, instead there appear beautiful and peaceful solutions of the work. Tonelli's best known works are the three novels, "Tormento," "La Cattedrale Sommersa," and "Gli Inebriati." As a critical scholar he has published works on D'Annunzio, the history of the Italian Drama, Verga, Manzoni, and he is now publishing a volume on Petrarch.

The September number of *Italica* contains articles on the *Circolo Italiano and its Plays* by D. P. Rotunda and the *Importance of the Dialect in Italy* by H. H. Vaughan, both of the University of California, and "Mario Puccini e l'Antedannunzianesimo nella Letteratura Italiana Contemporanea" by Domenico Vittorini of the University of Pennsylvania. Professor Shaw of the University of Toronto also presents a *Bibliography of Italian Studies in America* and among other book-reviews there is one of Russo's "Elementary Italian Grammar" by Professor Stanley Smith of Stanford which is carefully and painstakingly done.

CARTA ESPAÑOLA

ANTONIO HERAS, *University of Southern California*

ENCABEZAMOS esta carta citando dos libros recientes del maestro de hispanistas Don Ramon Menéndez Pidal. Los dos versan sobre nuestros romances y romanceros, en cuyo vastísimo campo—que crece en interés, extensión y profundidad a medida que se le investiga más atentamente—realizó el señor Menéndez Pidal exploraciones y trabajos de mérito relevante. *El Romancero, Teorías e Investigaciones*, publicado por la Editorial Páez de Madrid, en su *Biblioteca de Ensayos*, es un volumen de 229 páginas en el que se reimprimen cinco estudios del Sr. Menéndez Pidal. *Poesía popular y poesía tradicional en la literatura española* (conferencia leída en All Souls College, de la Universidad de Oxford, el 26 de junio de 1922), es el primero de esos estudios. En cuanto a esta materia, el punto de vista de don Ramón Menéndez Pidal—hay que recordarlo al dar cuenta del presente libro—no es ni la teoría romántica que atribuye un origen misterioso, sobrenatural, divino a la poesía popular y tradicional, ni la corriente de opinión más moderna, que confiere a cada poesía “un autor, una patria y una fecha.” Pero veamos lo que transcrito literalmente nos dice el gran investigador. “Así, frente al principio antirromántico de que cada poesía tiene un autor, una patria y una fecha, creo que es preciso afirmar categóricamente este otro: cada verso o cada detalle de una canción popular puede ser refundido en un tiempo, en un país y por un autor diverso de los que refundieron cada uno de los otros versos o variantes de la misma canción. Frente a la afirmación moderna de que una poesía tradicional es anónima simplemente porque se ha olvidado el nombre de su autor, hay que reconocer que es anónima porque es el resultado de múltiples creaciones individuales que se suman y entrecruzan, su autor no puede tener nombre determinado, su nombre es legión. Pero en esta creación poética colectiva no hay nada de abismal.” Lástima que la extensión y el carácter de esta carta, en la que en poco espacio he de hablar de obras recientemente publicadas por autores españoles e hispanoamericanos; me impidan analizar ni aun someramente éste y los demás estudios que constituyen el volumen a que nos estamos refiriendo. Los títulos de los otros trabajos que lo integran

son: “Los Orígenes del Romancero,” “Un Nuevo Romance Fronterizo,” “Catálogo del Romancero Judío-Español” y “Los Romances Tradicionales en América.”

Flor Nueva de Romances Viejos que recogió de la tradición antigua y moderna R. Menéndez Pidal. Ediciones de *La Lectura*, Madrid, 1928. Está formada esta hermosa colección de romances—un valioso regalo espiritual, no sólo para los doctos, sino para todo lector de buen gusto—por las versiones más bellas y sugeridoras para la imaginación del autor y que más le agrada repetir. Y estas versiones constituyen, como el autor cree, “una partecilla de la tradición.” Figuran en la *Flor Nueva de Romances Viejos* versiones desconocidas hasta ahora por los eruditos que más en serio han estudiado la materia, procediendo la mayoría de textos antiguos, de nuevas versiones modernas recogidas de la tradición oral, y aun algunas de la propia invención del autor. Al frente de esta obra hay un docto *Proemio* sobre *Los orígenes heroicos primitivos del Romancero, Orígenes heroicos más tardíos, Los orígenes heroicos y el verso de romance, Orígenes comunes con la canción épica-lírica del occidente de Europa, Orígenes literarios diversos, Estilo de los romances, El fragmentarismo, Influencias renacentistas en el romancero, Los romances llamados artificiosos, y El romancero en la literatura y en la vida de la nación.*

Ibamos a decir que nada perderían don Miguel de Unamuno ni sus lectores con que dos títulos, los de las producciones del genial autor de *Vida de Don Quijote y Sancho* que llegaron a nosotros recientemente, *Como se hace una novela* y *Romancero del Destierro* desaparecieran del catálogo de sus obras. Efectivamente, estos dos libros quizás sean lo peor salido de la pluma del gran don Miguel. En el fondo de esas páginas descubrimos con frecuencia una corriente oscura de rencores y vanidades, y el descubrimiento es doloroso para los que admiran y siguen considerando a Unamuno como una gloriosa cumbre—la máxima tal vez—de la actual literatura española. Al volver las páginas de uno y otro libro nos ha llegado a flor de alma como una tufarada de bajas pasiones, de provincianismo y de vulgaridad. Y sin embargo, ni aun los desaciertos mayores,

las caídas momentáneas, pueden rebajar ni minar un prestigio tan elevado, tan firme y tan de buena ley como el de don Miguel de Unamuno. Por otra parte, la indiferencia con que buena parte de la opinión española—aun entre los intelectuales y pseudo intelectuales—ve el destierro de nuestro compatriota ilustre, justifican hasta cierto punto las salidas de tono y las gesticulaciones a la par dolorosas y grotescas del quijotesco don Miguel. Y, además de todo esto, una idea luminosa, una frase que revela el fervor profundo hacia la Patria, a cuya puerta sufre de nostalgia el desterrado, nos hacen olvidar tanto retorcimiento y tanta broza, hay que decirlo, entre los cuales se halla ocasionalmente una perla, como el romance que empieza:

Si no has de volverme a España,
Dios de la única bondad,
Si no has de acostarme en ella,
¡Hágase tu voluntad!

Los que realmente se interesen por conocer la vida, los problemas, los ideales de los pueblos que viven al sur del Río Grande, desde la frontera septentrional de Méjico hasta el extremo meridional de la América del Sur, no tienen más remedio que dirigir su atención hacia los hombres más representativos de cada uno de esos pueblos. En medio de diferencias no esenciales, se encontrarán con una corriente de aspiraciones e ideales comunes, cada día más claros y cada día también más pujantes. Entre los grandes pensadores y orientadores hacia ese común ideal de pueblos y gentes de la misma lengua y del mismo espíritu, el exministro de Educación mejicano, don José Vasconcelos ocupa uno de los lugares preeminentes. Conocida es la personalidad de Vasconcelos en este país. En las principales universidades de los Estados Unidos se ha oído su voz siempre respetuosa y cortés, pero siempre sincera, sin veladuras hipócritas ni desviaciones ni silencios cobardes, cuando se trata de los problemas de su pueblo y de su raza. Libros suyos, en español y en inglés, figuran en todas las bibliotecas de alguna importancia. Y en todos los pueblos de habla española se le da el glorioso nombre de Maestro. En MODERN LANGUAGES FORUM se ha dado cuenta ya de algunas de sus obras. Hoy debemos citar otra *Indología* (*Agencia Mundial de Liberia. París*) que representa más que ninguna otra la exposición completa de sus ideales, que son ya los ideales de millones

de nuestras gentes. "Llamaremos *Indología*—dice el autor de este libro—a todo el conjunto de reflexiones que me propongo presentar a propósito de la vida contemporánea, los orígenes y el porvenir de esta gran rama de la especie racional que se conoce con el nombre de raza iberoamericana." Y esas reflexiones giran acerca de la tierra, el hombre, el pensamiento, la educación, el conflicto y el ideal de la gran familia constituida por todos esos pueblos. En el prólogo de esta obra nos refiere el Señor Vasconcelos algunas impresiones de sus andanzas por el viejo y el nuevo mundo. Pocos libros hemos leído últimamente con tanta emoción y entrega de espíritu.

De pasatiempos literarios podríamos dar el nombre a las tres obritas que forman el último libro de Pío Baroja, titulado *El horroroso crimen de Peñaranda del Campo y otras historias*. En la dedicatoria *A Una Dama*, dice de ellas su autor que *El horroroso crimen de Peñaranda del Campo* "es un poco cuadro de género un tanto harapiento y castellano," en que el humorismo estrafalario y la deformadora exageración grotesca—añadiríamos nosotros—se mezclan a una punzante sátira social. "*Las Noches del Café de Alzate* es también cuadro de género realista aldeano y vasco." Y, finalmente, *Yan Si Pao o La Esvástica de oro* "es producto de la fantasía libresca." Este librito de 184 páginas no muy nutridas de texto, dado al público por la Editorial Caro Raggio, desconcertaría de fijo y posiblemente indignaría a esas excelentes personas que todo lo toman demasiado en serio, olvidándose de que la literatura puede ser, entre otras infinitas cosas, un juego caprichoso. Claro es que esta obra no es de las mejores de su autor. Pero nos ha hecho pasar un buen rato; eso sí.

El ensayo en sus múltiples manifestaciones, desde el filosófico, que lanza la trama escrutadora de sus raíces a lo profundo en busca de savia de eternidad, hasta el que recoge su inspiración en la corriente pasajera, cambiante y frívola de la vida de todos, es un género que está de moda. Y acaso ello constituya un síntoma consolador. Jugar con las ideas es un juego que supone madurez de espíritu y acaso sea el único que a la postre pueda liberarnos, salvarnos. Eugenio D' Ors es uno de los tres o cuatro mejores ensayistas—tal vez protestaría él de

esta afirmación, diciendo que sus glosas no son ensayos realmente—con que hoy cuenta-España. La Editorial Páez nos ofrece en su *Biblioteca de Ensayos* un volumen de Eugenio D' Ors, que lleva el título de *Las Ideas y las Formas*, en el que figuran las materias siguientes: *La Glosa y el Ensayo*, *Sobre la Morfología de la Cultura*, *La Geometría Sensible*, *Cúpula y Monarquía*, *Menos historia y más geografía*, *Estructuras Barrocas* y *La Desnudez*.

Las Sierras de Guadarrama y de Gredos, al ser recorridas por el viajero buscador y gozador de belleza, de salud y de paz, evocan todavía en su espíritu imágenes y ritmos de las serranillas de don Iñigo López de Mendoza, Marqués de Santillana, espíritu cultivado como pocos y exquisito poeta, como pocos también, del siglo XV. Esos mismos lugares tienen hoy también su cantor: Enrique de

Mesa. En verso y prosa, a cual más exquisitos, nos ha ofrecido ya la esencia de sus andanzas serranas (*Andanzas Serranas* es el título de una de sus obras) en volúmenes de pocas páginas, pero de valioso contenido poético. La prosa y el verso del autor de *El Silencio de la Cartuja* y de *Flor Pagana* son a la par de una sencillez, de una elegancia y de una riqueza de matices que, como todo lo que supone madurez de ingenio y maestría en el manejo del medio expresión, rara vez hallamos unidas—coexistiendo, armonizando y completándose—en un artífice o en un poeta. *La Posada y el Camino* es la última colección de poesías—un pequeño volumen de 136 páginas, puesto a la venta por la Editorial Calpe, que hay que leer muy despacio, saboreándolo, siguiendo el ritmo de las ideas, las imágenes y las palabras y que encierra poesía para llenar y embellecer muchas horas.



CORRESPONDENCE and COMMUNICATIONS



Close and Open E and O at the Centro de Estudios Históricos

AFTER a review of pertinent statements appearing in textbooks and in the writings of phoneticians, I here present some of the results of auricular observations which I made in the summer of 1927 at the Centro de Estudios Históricos in Madrid, on the pronunciation used by teachers of that institution in their courses for foreigners. The Spanish pronunciations here assembled and interpreted were distinctly heard in the classroom in the courses of lectures or linguistic drill, and the individual words are accompanied by superior letters indicating the teacher who pronounced them in the manner shown. The professors, associate, instructor and lecturer whom I take the liberty of quoting in this way are, named in alphabetical order with the identifying superior letters, Professor Dámaso Alonso,^a Professor Barnés,^b Professor Rafael Benedito,^c Professor Américo Castro,^c Professor Dantín,^d Señor Samuel Gill Gaya,^e Associate of the Centro (in charge of the summer courses in Phonetics and Intonation); Señor Ramón Iglesias,^f instructor in the Practical Classes; Señorita Maetzu,^m lecturer; Professor Ovejero.^o

My previous practical work in Spanish phonetics has consisted in an exchange of lessons with various Cuban school-teachers (1901) and five months' study of Spanish pronunciation in Mexico City (1911-12).

The statements made in textbooks of Spanish concerning the pronunciation of *e* and *o* vary somewhat remarkably. A number of grammars indicate only one sound for each of these letters. Thus, Birch, *Elementary Spanish Grammar*,

1920, says these vowels are sounded as in FATE, NOTE. But Fuentes and François, *Practical Spanish Grammar*, 1916, after saying, "The sounds of the Spanish vowels never vary," state that the letters in question are pronounced as in FAIRY, NORTH. Ramsey, *Spanish Grammar*, 1902, giving the key-words TAKE, HOPE, remarks: "These vowels, although somewhat fainter when not accented, always retain the same character of sound." De Vitis, *Brief Spanish Grammar*, 1922, states that the vowels are sounded as in GATE, NORTH. Passarelli, *Simple Spanish Lessons*, 1926, gives the key-words MET, FORM, adding: "The student will do well to learn *only* the five basic sounds of the vowels. While it is true that *e* and *o* may be open as well as closed, the distinction between their open and close sounds is of much smaller importance than the correct basic sounds."

On the other hand, perhaps a majority of the Spanish grammars in use indicate both close and open sounds for *e* and *o*, but the indications are somewhat varied and conflicting. Thus Clarke and Arteaga, *Spanish Grammar*, 1919, after giving the key-words FATE, NO, say: "The vowels *e* and *o* have a somewhat more open sound when they precede *r* (more rarely *s* and *z*), followed by another consonant; also before *i* in diphthongs and before *r*, *n* final; *e*, *g.*, *adornar*, *hospital*, *hermano*, *estoy*, *ley*, *seis*, *amor*, *temer*. Contrast *coro*, *corro*..." Warsaw and Bonilla, *Essentials of Spanish*, 1924, say the vowels are pronounced in open syllables as in TAKE, NOTE; in closed syllables, before *rr* and in the diphthongs *ei*, *oi*, as in LET, BORDER. Only in this book do I find the state-

ment: "O is also open before a single r, as in oro." Collet, *Méthode active de langue espagnole*, 1920, gives the o in French *homme* as the norm for Spanish o; Spanish e is said to be pronounced as French é; exceptionally as French ê before r, s, z in closed syllables. Coester, *Spanish Grammar*, 1917, says the sounds in question are like the vowels in GATE, NOTE; he makes no distinction between open and close o, but states that in certain positions, especially before l and r, e is sounded as in MET; examples: *papel, tener, ella, perro, este*. Driscoll, *Spanish Instructor*, 1923, after giving the key-words PAY, NOTE, says that in a closed syllable e is pronounced as in TELL; examples: *el, centavo*. Similarly in his *New Spanish Book*, 1925. According to Hills and Ford, *Spanish Grammar*, 1907, "E is usually closed, but is moderately open in most closed syllables, or when followed by ll or rr, as in *él, ser, ten, este, ella, perro*, etc., and very open in the diphthong *ue* (here e approximates the French *eu* of *seul*). Open o is the only one that is normal is Castilian. . . It is more closed after labials (as in *amor*) and in open syllables, but is never so closed as in French *beau*." Wilkins, *Spanish Reference Grammar*, 1923, probably following the second edition of Navarro Tomás' *Manual de pronunciación española*, makes the following distinctions: Close e, as in CAFE, occurs at the end of a strest syllable, or before n or s at the end of a strest syllable; open e as in SET occurs in closed syllables except those closed by n or s; also before rr, j and in the diphthong ei. Close o as in OBEY is heard at the end of a strest syllable; open o as in ORDER is heard in closed syllables, before rr, j and in the diphthong oi. Bushee, *Fundamentals of Spanish*, 1927, gives the key-words HEY, HOPE, stating that in closed syllables the vowels are more open, as in LET, NORTH. Torres, *Essentials of Spanish*, 1927, states that the vowels are pronounced as in THEY, OBEY; but in closed syllables o is sounded as in FOR, e as in BET, except before d, m, n, s, z, x=s. Olmsted, *First Course in Spanish*, 1920, states that in an open syllable, e as in THEY; in a closed syllable, as in THERE; o in a closed syllable, sounded as in GO; in a closed syllable, as in OR.

Turning now to the phoneticians, I find that Araujo, *Estudios de fonética castellana*, 1894, distinguishes four varieties of e, three of o, as follows: very open e, as in *puerto*; open e, as in *el, ser*; close e, as in *kafé*; semisilent e, as in the last vowel in *trece*; very open o, as in *Gloria*; open o, as in *montón*; close o, as in *pote*.

Josselyn, *Etudes de phonétique espagnole*, 1907, finds close e and o only in unstrest syllables, as in the ultima of *tente, huésped*, the penult of *intérprete*, the ultima of *morboso*. Accented e is open in the first syllable of *huésped, puesto, cuento*; more open in *el, ser*; intermediate in the last syllable of *tenté*. Josselyn finds hardly any difference among the accented vowels of *solo, gloria, mono, amor*, which he would like to call intermediate-moyennes.

Colton, *La Phonétique castillane*, 1909, with complications and variants which cannot be clearly shown in a terse statement, distinguishes

four grades of o-sounds and four principal grades of e-sounds. I will endeavor to summarize these distinctions. First o-sound: close o as in *sola, paso, ro:ja*, the first vowel in *ho:nor*. Second o-sound: the less close o in the ending -ion, and in *pote*, which is also pronounced with the third o-sound, pOte. This third o-sound, half-open, is heard in *IOs, mOzo*, the first vowel of cOnocer, and in *bOsque*, which is also pronounced with the fourth o-sound, *bosque*.¹ This last o-sound is heard also in *cortés, pollo, torre*.¹ The first e-sound is close as in *te'la*, or *te:la, me'sa*. The second e-sound is less close, as in the first vowel of eTjemplo, the second vowel of *Si, se'ñor*, and in the pronoun *leTs*, which is also pronounced with the third e-sound, the intermediate or half-open vowel of pEro. Pero is also pronounced with the open or fourth e-sound, heard in *ser, el, pue'de, vie'ne*.¹ Colton asserts that close vowels before a single consonant in the accented penult are due to the closing influence of an o, or especially an a, in the ultima, as in *E'va, e:co² or eTco*; but this theory appears to have been refuted by Navarro Tomás, *La metafonía vocálica y otras teorías del señor Colton*, in *Revista de filología española*, X, 1923, p. 26-56.

The leading authority on the pronunciation of Spanish nowadays is undoubtedly Professor Navarro Tomás of the Centro de Estudios Históricos, whose *Manual de pronunciación española*, the third edition of which appeared in 1926, is beginning to influence Spanish grammars, as has already been indicated. According to this treatise, close e, a sound less tense and close than the corresponding vowel in French *chanté*, German *fehlen*, occurs in open accented syllables, as in *pecho, sello, Peña, compré, saqué, queso, cabeza*; and in syllables closed by the consonants m, n, s, d, z, or x preceding another consonant, as in *pesca, desdén, atento, vengo, césped, huésped, extenso, explicar, compadeczo, anochezca, pez*. It is pointed out by Hills, *Hispania* 1926, vol. IX, page 364, that the second edition mentioned only n and s in this connection. Open e, approximately identical with the English vowel in *let*, is used in the following positions: (1) when preceding or following rr, as in *perro, guerra, regla, guerrero*; except when between rr and s, as in *resto, resma, correspondi*, where the influence of the rr is neutralized by the s, a close e resulting; (2) before j, or g sounded as j, as in *teja, lejos, oveja, oreja, privilegio, colegio, dejar*; (3) in the diphthong ei, as in *peine, seis, veinte, ley, aceite, deleitar*; (4) in syllables closed by any other consonants than m, n, s, d, z, and when preceding x pronounced as the voiced velar fricative plus the sibilant, as in *verde, cerner, belga, papel, afecto, concepto, sección, técnica, concepción, eximio, exhalar*. Unaccented e often becomes relax and vague in ordinary conversation, especially when between a strong and a secondary stress, or when final before a pause, as in *húmedo, lóbrego, hipótesis, tómbela, mecedor, repetir, conceder, llave, siete, noche, jueves, parten, carmen, López, catorce*. Close o, a sound less close

¹Open sound indicated.

²Close sound indicated.

than the corresponding French and German vowel, occurs in open syllables carrying a principal or secondary accent, as in *llamó, recibí, boda, moda, pollo, olla, coche, hoyo, adobe, hermoso, decoro, esposa, soñar, bodega, moral, cocido, posada*. The accented *o* of words like *ahora, batahola*, mentioned below, is excepted. A sound similar to the French and German open *o* is heard in the following cases: (1) in contact with a preceding or following *rr*, or its equivalent as in *corro, torre, roca, rosa, correr*; (2) before the voiceless velar fricative spelled *j* or *g*, as in *hoja, manojo, mojar, escoger*; (3) in the diphthong *oi*, as in *estoico, heroico, doy, soy, voy hoy, estoy*; (4) in syllables closed by any consonant, as in *sordo, golpe, costa, conde, dogma, portero, costura, adoptar, indocto, favor, sol, razón, boj, dos*; (5) in the accented position, between a preceding *a* and a following *r* or *l*, as in *ahora, la hora, batahola, la ola*. When unaccented, at the end of a word before a pause or between two strong syllables, the articulation of *o* becomes in ordinary conversation relax and vague, as in *castigo, muchacho, queso, adorar, temporal, redomado, ignorancia, simbolo, época*.

In connection with these clear, easily learned rules, I will mention the fact that when attacking Colton's theories in the article¹ already referred to, Navarro Tomás recorded notations made by himself and two other scholars, Professors Millardet of Montpellier and Américo Castro, showing three shades (*matices*) of close *e*. However, inasmuch as the above named scholars themselves differed somewhat in their notations, and as Navarro Tomás has disregarded these distinctions in his *Manual de pronunciación*, I shall take no further account of them in the discussion of the phonetic data which I obtained last summer at the Centro de Estudios Históricos, but shall use the simpler phonetic categories of the *Manual*.

I now present those data, set down last summer, as has been stated, in the class-rooms of the Centro at Madrid. The preceptors of that institution do not conform very closely to the norm set forth in Navarro Tomás' book, but show a greater diversity of vowel-quality than he recognizes in the *Manual*.

Thus, while accented *e* in open syllables in generally close, it is often open, for example in *pueblo, piedra* (close or open *e*),¹ *quieto, quiebra, el olor, parece, época, quisiera, tiene, sujeto, objeto, equis, seco*.

When followed by *m* plus consonant, accented *e* seems to be regularly pronounced with the open sound, as in *tiempo, ejemplo*.² I listened carefully for the close sound indicated by Navarro Tomás, but failed to hear a single instance of it.

In the case of *n* plus consonant, my data are quite analogous, the sound heard being decidedly open to my ear. Examples: *defiende, céntrico, reteniéndole, haciendo, reverencia, vergüenza, dentro, fuente, siento, sientes, nuevamente, acento, gente, monumento, influencia, mientras, contenta, temperamento, lento, acento, cincuenta*.³ The fact that all but five of these examples are credited to Señor Iglesias is doubtless due merely to the circumstance that I was assigned to his section of the

Practical Classes, and so was able to observe his pronunciation at close range. On one occasion, this instructor remark that the vowel in *bien*, preceding a pause in the text read, should be pronounced close, and he did pronounce it so in that one case, but elsewhere he certainly pronounced the same word, analogously situated, with the open vowel, as when reading the sentence *No lo piensas bien* (Navarro Tomás, *Pronunciación española*, p. 233).

When preceding *s* in a closed syllable, the vowel *e* strikes my ear sometimes as an open, sometimes as a close vowel.⁴ Examples of the close sound, agreeing with the rule formulated by Navarro Tomás: *después, beside este, esta, esto, beside este, estos, muestra*.⁵ Examples of the open sound, violating the rule, are, in addition to the variants already given, *fiestas, puestos*.

Examples of the close sound of *e* before *s* preceding a pause, and before *x* pronounced as *s*: *pez, texto*.

In closed syllables, *o* is always open. At this point the practice of the teachers at the Centro is quite in accordance with the rules formulated by Navarro Tomás.

In open syllables, *o* is generally close, but the teachers of the Centro certainly do not adhere strictly to the rule stated by Navarro Tomás, as the open variety is rather common. I noted the following examples: *boda* (open, also close *o* from the same instructor), *cazadores, otro, otros, botes, cómicos, ocio, noche, persona, tono, Soria, Quijote, hermosa, jóvenes*. I noticed also *ahoras* with the open *o* required by Navarro Tomás, and *la gloria* with open and close *o*, a case in which it is not clear whether or not the open vowel is required under the rule calling for open *o* in *ahora, batahola*. As a matter of fact, notwithstanding the intervening consonants, he does transcribe *la gloria* with open *o* on page 285 of the *Manual*.

My conclusions may be summed up as follows: Observation of the pronunciation actually used by the teachers at the Centro de Estudios Históricos shows that while the distinctions made by Navarro Tomás in the *Manual de pronunciación española* in regard to open and close *e* and *o* are for the most part in close agreement with the styles of articulation prevailing in that institution, he is, in my judgment, at variance with usage in his treatment of *e* before *m* or *n* followed by another consonant; further, in the case of *e* before *s* in a closed syllable, as well as in the case of *e* or *o* in open syllables, elegant speakers of Spanish use the open sounds with a certain freedom or latitude which has not yet been clearly defined, and which the Spanish phonetician has not indicated in his important and influential book.

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¹La metafonia vocálica y otras teorías del Sr. Colton. *Revista de filología española*, X, 1923, p. 26-56.

²Cf. Colton, *Modern Language Notes*, 1922, XXXVI, p. 235, who, referring to the rule stated by Navarro Tomás requiring the close sound of *e* before *m* or *s* in a closed syllable, says: "The latter cannot be maintained in general."

³Close vowel.

⁴Open vowel.

"The Modern Conception of a Poésie Pure"—Mlle. Julie Broquet, Exchange Teacher from France at U. C. L. A.*

For the tournaments of medieval France, modern France has substituted in literary circles "combats" over a novel, a belief, an idea, a new conception, "battles" of words, watched with as much enthusiasm as an American audience watches a football game.

One of the "conflicts" which has recently attracted more attention and called to arms the greatest number of people is the one over the conception of poetry, the idea of "*Poésie pure*" of Henri Brémond, spokesman for the younger generation of poets. What brought the question up for discussion was the peculiar character of the outstanding poetry of the day as exemplified by its leading exponents: Paul Valéry and Paul Claudel. With Paul Valéry one gropes along in obscurity, often wondering if the poet is just laughing at us or if he is in earnest. Even Claudel is at times very disconcerting and many are those who have given up in despair in attempting to fathom his odes. When Paul Valéry received his chair in the French Academy the fight reached its height. The more numerous followers of the Romantic, Parnassian and Symbolist schools of poetry declared that the obscurity in modern poetry is a foreign element, that what is not clear is not French, that the quality of French genius has been and always will be clearness and precision and that French poets should go back to tradition if they do not wish to be led astray.

But what is poetry? The question was asked many times, particularly during the 17th and 18th centuries, the two most unpoetical epochs in the history of French literature. No attempt to define it has caused so great an uproar as that occasioned by the books of Henri Brémond on "*La Poésie Pure*." According to Abbé Brémond, *poésie pure* is not the quality of poetry which interests or is likely to interest our reason, our imagination; it is neither what the poet expresses nor what we think he wishes to express. *Poésie pure* is not the thing suggested within us; it is not the substance extracted from it by grammarians and philosophers, the elements that translation would keep. It cannot be the meaning of each sentence, the logical sequence of ideas, the progress of the narrative, the details of description, the *émotion de surface*. To teach, to tell, to paint, to make one tremble or weep,—to do all this, prose is highly sufficient. To read a poem as it should be read in the poetic manner, it is not enough and it is not always necessary to grasp the meaning of it. One does not feel the need to go on reading, while the proper character of prose reading is to hurry to get to the end of the narrative. Poetry has no connection with the meaning, the sentiment, the verbal music of the poem, but it is not rebellious or hostile to any one of these elements.

"There are," says Henri Brémond, "certain inexpressible things which one cannot explain, things that seem to be the secrets of poetry; no rule can define the mysterious charm that ap-

peals to our deepest ego." *Poésie pure* is something inexpressible, "*quelque chose d'ineffable*," no one can define its charm. A poem owes its proper poetical quality to the presence and radiancy of that mysterious reality which he calls *Poésie pure*. *Poésie pure* is also capricious. "*Le courant poétique*" seems to accumulate in a single word. Let us but change the word,—the current stops, the spark does not flash. In some lines a single letter cannot be changed with impunity.

There is no poetry without a certain verbal music. As soon as that verbal music strikes the ear there is poetry. It may be that *musique pure* and *poésie pure* are the same thing. Yet *musique pure* seems no less mysterious than *poésie pure* and we are defining the unknown by the unknown. Prose draws us from ourselves, it stimulates our superficial activities. Poetry quiets them. It aspires in its nature to be akin to prayer.

At the very time when art seems to go astray towards too much artificiality and fantasy, Henri Brémond's conception of *poésie pure* brings back into everyone's mind the nature of its mysterious essence, the indefinable reality which one finds in art, like the urge of the soul toward the divine and the great.

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*Report of a paper read before the Modern Language Section of the Los Angeles City Institute, December 17, 1928.

"Supplementary Value of English Literature to Instruction in German"—Dr. Erwin Mohme, U. S. C.*

In his address Dr. Mohme mentioned many English and American writers who have paid tribute to German literature in various ways. Samuel Taylor Coleridge, translator of Schiller's "*Wallenstein*" and "*William Tell*," speaking of Otfried's "*Harmony of the Gospels*" attributes to it a fine flow and harmony of line and declares that in such a work "religion and poetry strike deepest." Sir Walter Scott was greatly interested in German literature, yet, because of an insufficient knowledge of the German language, he made but a very poor translation of Goethe's "*Goetz von Berlichingen*." He also translated Buerger's "*Lenore*" under the name of "*William and Helen*," and chose a German theme for his novel, "*Anne of Geierstein*." In Byron's "*Childe Harold*" German influence appears. The author so admired Goethe that he dedicated three of his works to him. Shelley translated parts of "*Faust*." De Quincey studied German literature, wrote concerning it, and produced a German story, "*Klosterheim*." Carlyle in "*Heroes and Hero Worship*" devotes a chapter to Luther. He writes further of the translator of the Bible and many religious songs in "*Luther, the Psalmist*."

The famous "*Tristan and Isolde*" story of Celtic origin was beautifully rendered early in the thirteenth century by Gottfried von Strassburg. Among those who have told it in English

are: Mathew Arnold, Swinburne, Hardy, Meredith, Masfield, and the American poet, Edward R. Robinson. The Northern Saga of the Volungs has been sung by William Morris.

When studying Sudermann's "Teja" or Dahn's "Ein Kampfun Rom," which has been translated under the title "Captive of the Roman Eagles," reference might be made to George Meredith's theme "Roots of the Mountain."

James Russell Lowell wrote an incident of "The Fire at Hamburg," "Auf Wiedersehen," an excellent essay on Lessing, etc. Longfellow shows great enthusiasm for German literature. In his "Golden Legend" he amalgamates the "Faust" and "Poor Henry" legends. He has translated a considerable number of German poems and has written original poems with German themes, such as "Walther von der Vogelweid" and "Nuremberg." The German-American, Kuno Francke, has rendered a great service to the German, as well as to other literatures, as editor-in-chief of the monumental work "German Classics of the Nineteenth and Twentieth Centuries."

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*Report of a paper read before the Modern Language Section of the Los Angeles City Institute, December 17, 1928.

The Contribution of the Spanish Department to School Programs.

TODAY we hear much about the necessity of acquainting our pupils with the customs and manners of Spanish speaking races. I believe that the Spanish Department has a good opportunity to further this in its contribution to school programs.

How many people, in school and out, firmly believe that if some good fairy should kindly set them down in a street of Mexico City, they would find themselves stared at by a group of shawl-draped señoritas whose bright eyes would look out mysteriously from under the *mantilla*, draped over a high comb! Nor would a rose behind the ear be failing! For this reason, I suggest a Spanish Style Show of Long Ago. Both men and women's costumes should be shown. The region, the country, the time worn, and the difference between it and the costume worn today should be explained to the audience. The show should also make clear the difference in costumes of Spain, Mexico and South America.

Many pupils are not aware that the term Spanish has a variety of meanings in music as well as in food, clothing, and in customs. Some need to know that they will not hear "La Paloma" and "La Golondrina" on every street corner of Spain, South America and Mexico. One program of Music Heard Yesterday might alternate with one on Music Heard Today. "La Paloma", "La Golondrina", "La Perjura", "Angel Divina", "La Negrita", "Mi Querida", "La Morena", "Cielito Lindo", "Pena Hueca" are among the old fashioned songs I heard at the Santa Barbara Festival. There is another "El

Que a Hierro Mata", which is very amusing if accompanied by the continuous gestures which belong to it. The Pacific Music Press of San Francisco publishes a volume of old Spanish songs; I believe the same volume can be obtained in Los Angeles from Morse M. Preeman, 731-33 South Grand Avenue. For popular music of today I should like to suggest "Violetas", sung by Miguel Laris, and "Amapola", sung by Señor Bona-Nova, at the Pedro Sanjuan Testimonial last June. Many others of this type can be purchased at the Repertorio Musical Mexicano, 408 North Main Street, Los Angeles. This company is glad to play the latest Spanish music so that you may make a selection. Señora Borquez, 2623 Monmouth Avenue, Los Angeles, has written a short dialogue, a setting for any love song. She also has a special one for "La Golondrina", to explain its historical setting.

If the musical program is to be a very short one I suggest the national anthem of Spain, Mexico and Argentina respectively, sung in turn by choruses attired in correct soldier costume of each country. This is an opportunity to use the corresponding flags for stage decoration.

Spanish holidays present an opportunity to show something of holiday customs in other lands. Señora Borquez has a short play which presents the typically Mexican party near Christmas time. The guests sing the correct carols outside the main door, are invited in by the family, and participate in breaking the *piñata*. A complete list of holidays in Spanish speaking countries has been given in the June, 1928, issue of MODERN LANGUAGES FORUM. As these holidays are well described in many textbooks, it is not difficult to find suitable material for short plays and pantomimes illustrating them. A chapter on Holidays and Holy Days in "Mexico and Her People of Today" by Winter is also suggestive for this purpose.

Plays and pantomimes are usually well received. If an audience is to have many members who do not understand Spanish, I usually find it best to re-write even easy plays, cutting down the speeches to one or two lines each and increasing action and gestures to the maximum. After it was re-written in this fashion I found *Amor Inocente* in Morley's "Wit and Humor in Story and Essay" highly successful. There is other suitable material in the same book. Personally I like *Carnaval* which would make an excellent one act comedy for two characters: A man and a maid, each masked, meet. He takes advantage of the season to make love to the unknown, urging her to reveal her beautiful face. She yields, to display a nose more enormous than the wildest dreams. He flees when she calls. He turns to see her remove a false nose and is left with no further opportunity to renew his vows.

Señora Borquez has a large collection of unpublished plays which may be bought by the typewritten copy.

A good play could be made from "The Aztec Treasure House" by Janvier. Scenes would have to be very carefully laid and written as most of the action occurs in highly unusual places, and of course the usual school scenery

would not be adequate. However scenes could be based on starting time at the *hacienda*, the discovery of the key to the lost city, in the lost city, imprisonment and escape. Another treatment is to have one person tell the story in as brief and vivid a form as possible while a group reproduces various characters and situations on the stage.

English plays with Spanish settings can be produced by English and Spanish classes together. Santa Barbara's Fiesta has presented "The Romantic Young Lady" by Sierra, translated by Granville Barker, "Rose of the Rancho", and "Joaquín Murieta". I do not suggest these in their present form as suitable for high school production. However they do give teachers an idea of the type of material which can be used. Of common interest to English and Spanish classes are "The Adventures of Don Quijote", "The Alhambra", "Ramona" and certain parts of "Vistas Sudamericanas" by Ibáñez. These may be worked out in play or pantomime form. Those classes which like pantomime, will enjoy putting on a burlesque of *El Cid y El León* as well as on other deeds of *El Cid* as described in pages 215-226 of Dorado's "Primeras Lecciones de Español".

Sometimes the Spanish Department is asked to co-operate with other departments in putting on a money-raising program. We may have a Spanish Cabaret and serve iced coffee in tall glasses or other refreshments. We may have a *Paseo de las ferias* with booths selling *dulces y resfriados* or fruit, flower, and vegetable markets decorated in the Spanish way. We may persuade someone to make *bunuelos sevillanos*, Mexican doughnuts, cooked in hot oil over a Spanish brazier. We may have a Spanish gypsy tell fortunes in Spanish. We may have strolling vendors carrying their wares in the Spanish way. We may have a toy theatre where a play, preferably comical, is presented. If we have truly worthwhile *realia*, we may have a display of them. I do not believe it is out of place here to suggest that in general programs, where parents attend, those schools which have Mexican pupils should have groups to welcome the parents who speak no English.

Dances, either group or solo, make a welcome contribution. Dances for two people are *El Jarabe Tapatio* of Mexico, *Las Jotas* of Spain, and the Argentine *tango*. At the Santa Barbara Fiesta, I saw *Estudiantina* and *Manzanillo*, which were solo dances, *La Contra Danza* and *La Jota Vieja*, which were group dances, and *La Madre del Cordero*, *Señora*, and *El Son* which were for a boy and a girl.

In the MODERN LANGUAGES JOURNAL for March, 1927, is an article on "A French Club", by Marjorie Bushnel. This article has many fine ideas which can be applied with slight changes by a Spanish Department to a general program. For instance, a speaker can tell what he saw and did in Madrid while other characters illustrate the same in tableaux or in pantomime. A series of scenes might be given: he buys his ticket and nearly misses his train, he arrives and temporarily forgets every word of Spanish he has so carefully learned, he attempts to buy a hat in a store in which a large family is try-

ing to fit every member of its group with a different type of hat, he takes dinner with a family who possess two mischievous children, he goes to the theatre and falls asleep. His very bad dream is reproduced. Books with dialogues on every day life, such as "Spoken Spanish" by Broomhall, and on every day vocabulary, such as "Spanish Conversations" by Borquez, will assist classes in producing the necessary Spanish of these scenes.

A series of tableaux to represent typical scenes in any Spanish-speaking country should give both information and enjoyment. Soft music should accompany the tableaux. Many textbooks are full of pictures which can be used for this. The type of picture to which I refer is found on pages, 37, 48, 135, 161, 171, 175 and 182 of Dorado's "Primeras Lecciones de Español" and on pages 46 and 60 of Wilkins' "First Spanish Book", 1919.

History furnishes the Spanish Department with much material for pantomimes, plays, tableaux and pageants. The discovery of America can be treated in any one of the above forms. In order to vary it from the usual presentation, I suggest that it be treated as one episode in the life of Queen Isabel of Castille. Dorado has presented it in this fashion, but in story form, in "Primeras Lecturas." The following divisions are suggested: Isabel and her romantic marriage, the arrival of the news that she is queen, Boabdil surrendering the keys of Granada, Isabel presenting Columbus with her jewels, Columbus planting the Spanish flag on the newfound country, the welcoming of Columbus at Isabel's court.

"The Grain of Gold" is the title which might be given a series of tableaux to illustrate a talk on the adventures of Cortez in Mexico. The tableaux themselves should represent the first meeting of Cortez and Moctezuma, the three captains taking Moctezuma to prison, Moctezuma afraid to face his people, Cortez in defeat under the tree in Popotla, Cortez the Victorious in the Palace, Cuauhtemoc refusing to tell where the grain of gold came from, the statue of Cuauhtemoc. The material for this can be found in pages 44-51 in "Por Tierras Mejicanas" by Uribe-Troncoso.

Members of Spanish classes might collect a list of such cities as Montevideo, Buenos Aires, Juarez, Santa Barbara, Los Angeles. One pupil might organize the material for a talk on "How Certain Cities got their Spanish Names".

One way of introducing historical plays or pantomimes is to have two schoolmates discussing their history lesson. They fall asleep and their dreams are reproduced for the audience. Parts of the history of the Aztecs in Mexico, The Moors in Spain, the Spaniards in Mexico, and the French in Mexico can be reproduced in this way. Another device is the telling of stories by a grandmother to a girl or boy. Her stories are illustrated by living pictures that appear to be the pages of an enormous book at the back of the stage.

The committee on the Old Spanish Days Fiesta at Santa Barbara has worked out a series of floats to represent the main periods of the history of their beautiful city. These have

been described in "Seeing California" for August, 1926, and in the official programs for 1927 and 1928. I believe that copies of the 1927 program can still be obtained from this committee for \$0.25. The Western Costume Company of Los Angeles, 937 South Broadway have large colored pictures of each episode and post-card pictures of the floats. The latter sell for \$0.35, I was told by a member of the committee. The landing of Cabrillo or any other *conquistador*, with his men, may be represented on the stage of a high school auditorium. A *galeón* of pasteboard painted in silver appears to sail across a blue ocean of painted paper. Cabrillo and his followers come down and plant the flag of Spain. Curious Indians appear. The pageant put on at night in the Peabody Bowl was, of course, on too elaborate a scale for a high school to reproduce. Nevertheless, it was suggestive. The ranch home of a California family of early days, the arrival of wedding guests, a program of songs and dancing, the departure of bride and groom and wedding guests, and a final song by the cowboys of those days,—part or all of this would make a pleasing program.

Much has been said about making our pupils acquainted with the pictures of Spanish artists. One can do this in a very pleasant way, from time to time, and also contribute to a program. The stage curtains are drawn back to reveal an enormous picture frame. A series of pictures are reproduced by means of tableaux, using pupils as models. Art teachers have often used this method to familiarize pupils with good pictures. Good lighting and correct focusing of lights are essential. Many of the pictures which are suitable for this type of reproduction can be found in "Por España" by Walsh and "Elementary Spanish Grammar", 1915 by Espinosa and Allen.

Among these are: "Pastor Castellano" by Zuloaga; "El Palco" by Zuloaga; "Las Hilanderas" by Velasquez; "Después del Baño" by Sorolla; "Aguadora" by Goya; "Las Meninas" by Velasquez; "Los Vendimias" by Goya; "Juan Belmonte" by Zuloaga.

Others which can be obtained on post-cards and which are suitable are: "Leonese Peasants" by Sorolla; "Village Judge" by Zuloaga; "Vintagers Returning Home in the Evening" by Zuloaga; "Prince Balthazar Carlos" by Velasquez; "Doña Margarita" by Olivares; "Doña María Teresa of Austria" by Olivares.

Pradilla and Rosales also have pictures which can be reproduced in tableaux.

BEE GRABSKE

J. C. Fremont High School, Los Angeles.

Public Lectures

The Los Angeles Public Library, under the auspices of the Foreign Book Department, continues its free series of lectures in French, Ger-

man and Spanish, designed to acquaint the reading public with the best in contemporary foreign literature, life and art.

These lectures are contributed to the service of the library through the courtesy of professors in the universities and colleges of Southern California, and by other distinguished lecturers.

The lectures will be given in the Central Library Lecture Room at 8 P. M. on specified Friday and Saturday evenings. Subjects and lecturers are as follows:

FRENCH

Saturday, January 19. *Les Grandes Légendes de France*, Mrs. Elizabeth Eaton Burton; Friday, February 15. *Un Virgile Français*, Paul Bonnet (University of California at Los Angeles); Saturday, March 9. *Georges Duhamet, Idéalist Humanitaire*, Dr. Maxwell Smith (University of Chattanooga); Saturday, March 23. *Georges de Porto-Riche*, M. René Bellé (University of Southern California); Friday, April 12. *Corneille*, Dr. Lawrence Riddle (University of Southern California); Saturday, April 27. *George Sand*, Dr. Henry Brush (University of California at Los Angeles); Saturday, May 11. *L'Allemagne dans la Littérature Française*, Dr. Paul Périgord (University of California at Los Angeles).

GERMAN

Friday, February 8. *Frauentichtung*, Frau Anna von Mueller, Berühmte Vortragskünstlerin; Friday, March 1. *Gustav Frenssen*, Herr Christel B. Schomaker, University of Southern California; Friday, March 15. *Wilhelm Schmidtbonn*, Professor Frank H. Reinsch, University of California at Los Angeles; Friday, April 5. *Fritz von Unruh und Walter Hasenclever*, Professor Diedrich Neufeld, Pomona College, Claremont, California; Friday, April 19. *Hermann Hesse*, Professor William Diamond, University of California at Los Angeles; Friday, May 3. *Ricarda Huch*, Fräulein Selma Rosenfeld, University of California at Los Angeles.

SPANISH

Saturday, January 12. *Prosisitas Mejicanos*, Professor S. L. Millard Rosenberg, University of California at Los Angeles; Saturday, January 26. *Libros Célebres de Viajes por España*, Professor Ernest H. Templin, University of California at Los Angeles; Saturday, February 9. *Manuel Gutiérrez Nájera*, Sr. Agustín Aragón, Mexican writer; Saturday, February 23. *José Asunción Silva*, Doctor F. P. Gamba (formerly of the National University, Bogota, Columbia), Los Angeles Translation Service; Friday, March 8. *José Martí*, Professor Manuel González, University of California at Los Angeles; Saturday, March 16. *La Concepción de Don Quijote y Sancho de Unamuno*, Mr. Homer P. Earle, American translator of Unamuno's *Vida de Don Quijote y Sancho*; Saturday, April 13. *Tendencias Actuales de la Educación en Hispano América*, Professor Francisco Montau, University of California at Los Angeles; Friday, May 10. *Armando Palacio Valdés*, Professor L. D. Bailiff, University of California at Los Angeles.



ASSOCIATION ACTIVITIES



The Extensive Reading Method*

The objective of the modern language teacher is to enable his student to read, understand, speak and finally write the language without consciousness of the vehicle of thought.

In order of difficulty these attainments are as indicated: (a) reading, (b) audition, (c) speech, (d) composition.

To undertake to accomplish all of these varied activities at the same time is a superhuman task. The logical method seems to be to attack the easiest first, both because it is easiest and because it lays the foundation for the other phases of language work by an almost unconscious assimilation of the principles involved.

To understand written or spoken language without the process of translation implies that words, or rather related groups of words, become idea-symbols in which the mental effort is concentrated on the *thought*, not on the corresponding word in another language.

Ideas do not necessarily imply words, they must precede the words used to describe them, hence the possibility of breaking from the translation method.

The first step in our process must be to explain and illustrate the phonetics of the language sufficiently to enable the student to read at a normal speed. This is sometimes best accomplished by repeating one paragraph until it can be spoken as fluently as the native tongue of the speaker. Reading aloud is invaluable for it concentrates attention at the same time that the effect of audition added to sight will aid recognition of the familiar elements in the subject matter. The extensive reading method thus puts reading adaptation first because it is easiest and most effective for the following reasons:

1. It has the advantage of private individual practice. Each student can adapt his work to his own ability and opportunity.
2. The vehicle is permanent, and can be repeatedly used as many times as desired until facility is acquired.
3. In this practice several sense impressions are combined; sight, sound, muscular adaptation, and even writing the passage studied may be resorted to, to fix the results in the memory.
4. A selection of simple and well-graded material is possible so as to lead the student rapidly through a systematic presentation of material adapted to encourage the recognition process.

How then are we to go about laying a foundation for the extensive reading method? Thought-transfer will require certain fundamental language utensils. After we have prepared the student to pronounce the language and predisposed him to look for the familiar thought-symbols either in identical or similar forms or

in familiar roots embedded in unfamiliar soil, there are two vital matters to be presented:

1. A basic vocabulary of words of greatest frequency, including common prepositions, conjunctions, adverbs, etc., must be memorized in order to enable the student to proceed from these "islands" to recognition as exploration centers in divining the thought of a phrase or a clause. Such a vocabulary must ultimately include idiomatic expressions most commonly used, as a part of the "idea-vocabulary."

2. A second and indispensable preliminary element is the presentation of such verb-forms as are most commonly met. Giving the endings of the regular forms and intensive drill upon them before anything else is presented avoids the confusion which so often occurs, and intensively and strikingly done at the outset prepares students to take up reading without the need to avoid all but one tense or a few forms.

As to further procedure, literal translation is to be studiously avoided rather than required, in order to encourage a grasp of the thought and idea instead of performing the mental gymnastics of transposition or mechanical substitution word by word of one language for another.

There is a mental uplift from gaining *ideas* which the drudgery of translation cannot give. Thoughts are magnetic and lure the reader on to seek for more while mechanical processes deaden interest and make for stagnation.

Again, foreign language teaching must aim to remove inhibitions. We can take a long step toward success if, instead of admitting to say nothing of stressing difficulties, we aim rather to dispel the natural inhibiting impression by substitution of the idea that there are familiar elements for the expectation of strangeness,—showing how large a part of the new language is identical, similar with but slight difference, or contains known roots embedded in prefixes, suffixes or with slight modifications.

Inculcate the "stepping-stone" or "island" habit of reading. That is, to pass over the unfamiliar words, learning to stand on the recognized words first and coming back with the idea thus gained with which to interpret the unfamiliar. In other words, teach to read for meaning,—letting the investigation of unfamiliar and unidentified words be a last resort when found to be *key-words* to the thought.

The recognition reading method must be like swimming. The student must be made to "let go" his desperate grip on grammatical rules and mental translation, if he has formed such habits, to plunge into the deep water of ideas where he may at first have to "paddle for dear life," but where rapid reading for ideas, for the sense as a whole, will soon come to be a pleasure and where fear or self-distrust will disappear.

It is true that at first re-reading, often several times, may seem a slower process than to look

*Abstract of address delivered before the Spanish Section of the M. L. A., S. C., on October 27.

up words. But such repeated reading will quickly form the habit of finding the stepping stones, and these will soon expand into firm standing ground of thought.

Consideration of grammatical points beyond the absolutely fundamental essentials is far more logical and effective if done by the inductive process accompanying actual cases as they present themselves in the reading. That is, while the case appears strange and attention is fixed upon it, the teacher can best make it the subject of an explanatory observation. Students quickly learn to note new forms and ask for explanation, and it is then that the information will make its deepest impression.

Another departure from time honored practice is found in the fact that recognition ability requires the ignoring of some mistakes during the early period of diffuse and little organized efforts.

A serious defect of the grammar-translation method is due to the lack of extensive exposure. It is a substitution of a very limited number of forms or words memorized—isolated elements worked over and over—for the exposure to wide areas of idea-content where greater areas of reading-matter are the nearest approach to the immersion in a language environment such as one enjoys who finds himself in a foreign country surrounded by the new language. As a partial off-set for the advantage of the psychological and perhaps telepathic effect in the latter case we may put the fact that we give our student the advantage of a selected and carefully graduated reading-content.

Whereas in translation each separate word becomes the object of an isolated effort, this recognition method in extensive reading makes the *word-group* containing an idea the object of attention and the unit to be considered.

In the beginning, attention to accurate grammatical forms may well be dispensed with to be taken up for consideration after the habit has been acquired of getting somewhere as regards finding the thought suggested, even if not fully apprehended in its every detail.

When interest and confidence have been awakened and established in the mind of the reader by the wider exposure; when a general ability to see phrases and clauses and whole ideas "in the rough" has been gained, we may then proceed to the refining and polishing processes.

We set out only to speak of the extensive reading method from the point of view of its value for the purpose of more quickly attaining reading ability.

A word in conclusion may suggest its further value as affecting audition and speech, and even composition.

The practice of extensive reading aloud cannot fail to build up an ear-training even though the student only hears his own voice.

The extensive reading method used also in the classroom gives all students a wider exposure both as to content covered, variety of voices and individual peculiarities.

Experience has shown that students trained by this method will be able at a given time

to render a better account of practical grammar as compared with students conventionally drilled in the technicalities of the subject.

The natural fluency acquired in wide reading will be reflected in greater ease when extemporaneous speech is undertaken; and there is being built up unconsciously by this method a valuable preparation which will not infrequently make unnecessary special training for speech.

It goes without saying that composition must naturally be a late last stage of language training. The absurdity of attempting to introduce it at the beginning has been demonstrated by the confusion and dislike of many students for language. This ought to convince us that we must first build up a vocabulary; a sense of word order; a familiarity with forms; an ability to think in the language, before we can entertain a reasonable hope for worth while results in composition,—a field wherein many never succeed even in their native tongue.

WM. F. RICE.

University of Southern California.

En Torno a Un Viejo Tópico

En la última reunión de la "Modern Language Association of Southern California," se discutió ampliamente el eterno tema de cuál es el método más idóneo para enseñar a nuestros alumnos un idioma extranjero. La circunstancia de tener el infraescrito una clase a la hora en que la discusión tuvo lugar, no le permitió tomar parte en ella, ni siquiera oír las conclusiones finales del elocuente discurso del Dr. Rice, Presidente de la sección española de dicha organización. De ahí que me valga de las columnas del MODERN LANGUAGES FORUM para emitir mi opinión personal sobre el tema.

Paréceme que nos encontramos en un verdadero círculo vicioso y que huelgan ya las discusiones de esta índole. Desde *in illo tempore* se viene debatiendo este mismo tópico en todos los periódicos del ramo de lenguas y en todas las reuniones de todas las asociaciones, capítulos y agrupaciones locales de profesores de lenguas extranjeras en los Estados Unidos, y yo no veo que hayamos mejorado un ápice con todo este fárrago de indigesta literatura. Decía un eminente filósofo de mi país que de la discusión sale la luz, pero de este viejo debate yo no he visto brotar todavía la que ha de conducirnos a un método eficiente y práctico.

Creo sinceramente que en esta materia nos encontramos en los Estados Unidos mucho más atrasados que algunos países de Europa y de la América del Sur. Nosotros continuamos todavía en la etapa primitiva de la evolución en los métodos de enseñar lenguas modernas. El método de la traducción y la gramática que es el universalmente admitido y practicado en las escuelas superiores, institutos o liceos y universidades de este país, se me antoja un anacronismo y un absurdo: un anacronismo porque desde hace muchos años se abandonó en varios países de Europa y está desacreditado por los tratadistas más distinguidos, por ineficiente y rutinario; absurdo, por constituir una aberración, una persistencia inexplicable sobre

un error tradicional. Todos hemos tenido oportunidad de ver cómo profesores de francés, de español, de italiano, etc., tras enseñar la lengua por luengos años, con su caletre atiborrado de reglas gramaticales, no saben hacerse entender y enrojecen y tragan saliva y pasan las de Caín cada vez que se les habla en el idioma que enseñan. Da grima asistir a las reuniones de los profesores de lenguas modernas. Con excepción de algún que otro nativo o de tal cual afortunado que ha tenido la ventaja de vivir por algún tiempo en el país del idioma que enseña, el resto de ellos, o no se atreven a desplegar sus labios, tímida y vergonzosamente cerrados o, si lo hacen, es para maltratar el idioma y hacer trizas aquellas mismas reglas gramaticales a que tan aficionados son. ¿Quién no ha tenido oportunidad de ver en Francia y en España, así como en Italia y Alemania, esas pervasadas de profesores de lenguas modernas norteamericanos que viajan durante el verano y que necesitan Dios y ayuda para entender a los nativos y hacerse entender ellos mismos en la lengua que por tanto tiempo han enseñado?

Todo esto no es más que el resultado lógico y natural del método o sistema que usaron con ellos para enseñarles el idioma y que ellos perpetúan a su vez. Todos son capaces de leer y entender cualquier novela o ensayo descriptivo; todos ellos saben de memoria miles de reglas gramaticales que les servirán para demostrar a sus alumnos su sapiencia lingüística y encasillar cada duda del estudiante en una fórmula determinada y concreta que satisface, o por lo menos, acalla la curiosidad estudiantil. Todos ellos pueden ilustrar estas reglas en la clase con múltiples ejemplos y demostrar su exactitud y solidez científica con innumerables modelos tomados de los libros y del lenguaje hablado. Ahora bien, cuando se les saca del cuarto de clase y se les priva de las muletillas gramaticales; es decir, cuando el idioma deja de ser algo rígido, medido y encasillado sistemáticamente en reglas y principios absolutos, para convertirse en lo que realmente es, en algo flexible, elástico y multiforme que cual un líquido contenido se adapta a su continente, amoldándose a la idea y sirviendo, no de rutinaria demostración de reglas apriorísticas, sino de expresión viva y dúctil al pensamiento múltiple y vario, entonces los infelices están perdidos y ven que de nada les sirven sus reglas almacenadas con benedictina paciencia durante años de estudio y de sistematización.

Un idioma es un organismo vivo y proteico, que está en perpetuo devenir, en eterna e ininterumpida evolución, y querer reducirlo y limitarlo a un conjunto de reglas fijas, rígidas y concretas es como querer poner puertas al campo o linderos al infinito. Bien está que se aprendan esas reglas como disciplina, como medio de conocer los principios fundamentales sobre los cuales se basa el edificio; pero esto, una vez que se conozcan ya por lo menos los rudimentos del idioma, después que el alumno pueda hacerse entender siquiera en aquellas cosas más elementales de la vida. Mas comenzar, como lo hacen todos los libros de gramática hoy en uso, por darles reglas y principios antes

de conocer aquellos elementos, es desvirtuar *ab initio*, la naturaleza misma del idioma y viciar la mente del estudiante. El idioma aprendido en esta forma, pierde toda su soltura y flexibilidad naturales, deja de ser un medio fácil y dúctil de expresión para convertirse en una estrecha rutina, sin elasticidad ni virtud de adaptación, en un conjunto de fórmulas rígidas, perfectamente inútiles en el orden práctico. Y no digamos nada de la mentalidad del estudiante. Con este sistema, el infeliz se acostumbrará a expresarse por reglas encasilladas y nunca llegará a producirse con la soltura y riqueza con que lo hacen aquellos que lo aprendieron siguiendo otras normas más en armonía con la lógica y la índole especial de este género de estudios.

Si una lengua es, como apuntamos más arriba, un organismo vivo que sigue y obedece las leyes biológicas, como todos los organismos, (tesis que desde los tiempos de Bopp está plenamente demostrada), su aprendizaje tiene que obedecer a principios lógicos y naturales y son los mismos para todos los idiomas. Todo lo que sea desviarse de estos principios fundamentales será complicar y dificultar aquello que en sí mismo es hacedero y hasta fácil. Cuanto más nos apartemos del método natural,—tan natural y lógico que lo hacen inconcientemente—de los niños, tanto más difícil y desagradable haremos el estudio de los idiomas modernos. El niño no sabe gramática ni sabe por qué se dice una cosa de tal o cual manera, pero sabe *cómo* se dice, que es lo importante y, lo que es más importante aún, *sabe decir todo* lo que quiere y a medida que su inteligencia se desarrolla su léxico se amplifica y perfecciona y su lengua se va adaptando admirablemente al pensamiento. Así le vemos evolucionar desde los balbuceos infantiles hasta expresar las sutilezas filosóficas y las exquisiteces estilísticas, siguiendo siempre a la idea como servidor leal y devoto que se adapta a los gustos y se pliega a los caprichos de su ama y señora. Que no otra cosa es la palabra más que medio de expresión del pensamiento, siempre subordinada y dependiente de éste como dueño y señor que es.

De ahí que a nuestro entender, el método sea tanto más idóneo cuanto más se acerque a la manera intuitiva y natural en que el niño aprende a expresarse; es decir, por medio de la imitación y la reproducción. Llámese como se quiera, método directo, práctico o conversacional. El nombre es lo de menos. El que se inicia en los misterios de un idioma nuevo debe ser considerado como un niño; nada más que simples balbuceos son sus primeros esfuerzos en aquella disciplina. Por lo tanto debe procederse en una forma muy sencilla, muy elemental, procurando asociar la imagen concreta—objetiva—al sonido que expresa fonéticamente la idea que integra dicha imagen, a fin de que la mentalidad del alumno se acostumbre a razonar lógicamente, a inferir y deducir desde el principio en la lengua que aprende. Para usar este método con total eficacia se requiere, desde luego, un previo "entrenamiento" por parte del maestro; de lo contrario, el fracaso es seguro y el alumno perderá

su fe y su entusiasmo. Nosotros que hemos tenido oportunidad de estudiar el sistema en otros países estamos convencidos de que es el único sustituto, magüer insuficiente, de la práctica directa y constante que el ambiente proporciona cuando se vive en el país cuya lengua se desea aprender. Por nuestra parte lo hemos aplicado con excelente resultado varias veces. Actualmente lo tenemos en práctica en la *Extension Division* de nuestra Universidad, en Pasadena y en Hollywood. En la primera clase hay veintidós alumnos y quince en la segunda. Ninguno de ellos sabía una palabra de español y en ambas la clase se ha conducido perfectamente en esta lengua desde el primer instante y todos pudieron conversar desde el primer día sin necesidad de usar una sola palabra en inglés, ni el profesor ni los alumnos.

Estimamos un error capital el uso del inglés en las clases de lenguas extranjeras. Mientras el alumno tenga el recurso de acudir a su propia lengua cada vez que se encuentra con una pequeña dificultad, seguirá pensando en su idioma vernáculo y jamás aprenderá a pensar y a expresarse con mediana soltura en el que trata de aprender. Usando libros bilingües solamente enseñaremos a traducir más o menos bien, pero nada más. Creemos esencial que el alumno no oiga otros sonidos ni lea otras palabras más que las de la lengua que estudia. De esta manera se le irá formando el hábito mental de pensar y expresarse a través del nuevo órgano, cosa perfectamente asequible aunque muchos ilustres profesores hayan sostenido la tesis contraria.

Bien conocemos los dos puntos flacos principales del sistema: en primer lugar, la imposibilidad de aplicarle con provecho absoluto en clases mayores de quince o veinte alumnos; en segundo, su ineficacia una vez que pasemos de lo concreto a lo abstracto, de lo simple a lo complejo. Esto, quizás, lo haga inaplicable en las escuelas superiores, donde las clases son numerosas. Mas se nos antoja que no es por ahí por donde viene el agua al molino. Estas dos ineficiencias no le restan fuerza al argumento en pro de su aplicación y uso; son dos limitaciones, es cierto, mas a pesar de ellas, siempre resultará mucho más provechoso y lógico que el que actualmente empleamos.

Volviendo ahora al consabido discurso del Sr. Rice, diremos que disentimos en absoluto de algunos de sus postulados. En primer lugar, no creemos que sea el aspecto más importante en el aprendizaje de un idioma extranjero la capacidad para leerlo. Ese, a nuestro entender, es un aspecto muy secundario, tan secundario que ni profesor se necesita cuando hay un diccionario a mano, decidido empeño y suficiente paciencia. Nosotros conocemos a infinidad de personas que leen y hasta escriben inglés, francés o italiano, sin jamás haber recibido una clase de ninguno de ellos y sin haber estado en los países respectivos. Por lo tanto estimamos como un error el poner demasiado énfasis en los ejercicios de lectura en la clase, robando así un tiempo precioso a la conversación o ejercicios orales de preguntas y respuestas en el idioma que se enseña. Huelga decir que a

nuestro entender el aspecto fundamental en el estudio de un idioma moderno es el desarrollo en el alumno de la habilidad para entender a los demás y hacerse entender él mismo.

Muy santo y bueno que el alumno lea en casa todo lo más posible, pero en la clase la atención principal debiera concentrarse sobre aquella práctica que es sustantiva en esta disciplina mental y que él solo no puede realizar. Es muy fácil educar la retina y la memoria visual, y ambos ejercicios puede hacerlos el alumno por su cuenta; lo que es ya mucho menos asequible es educar el oído y hacer que el estudiante perciba la idea a través de sonidos y se acostumbre a formular, *in promptu* y de *viva voce*, su pensamiento. Este es el aspecto, no solamente más importante sino también el más difícil, y a conquistar este rebelde reducto deben encaminarse los esfuerzos del maestro. Lo grave del caso es que para hacer que lo conquiste el alumno ha de conquistarlo primero el profesor y esto raras veces ocurre.

Otros aspectos hay en el notable discurso del señor Presidente de nuestra sección, dignos de comentario unos y de elogio otros. Pero esta deshilvanada crónica se va alongando demasiado y el espacio de que nuestro MODERN LANGUAGES FORUM dispone es limitado. Dejemos, pues, para mejor oportunidad la continuación de estas impresiones y hagamos aquí punto final. Mas antes de terminar deseamos hacer notar que no hemos pretendido hacer aquí una exposición de los principios en que se basa el método directo, sino apuntar lo que creemos un error ya tradicional en la enseñanza de una de las ramas capitales de los programas decentes. No tenemos fe, sin embargo, ni esperanza de rectificación. Son muchos y muy poderosos los intereses creados al amparo del presente sistema para que permitan una saludable y depuradora revisión de la errónea costumbre establecida. Además no hay en la actualidad en nuestro país un sólo texto que pudiera servir de base a un cambio de sistema.

MANUEL PEDRO GONZALEZ.

University of California at Los Angeles.

HEIDELBERG GETS AMERICAN FUND.—American affection for this ancient university city found eloquent expression recently by an exchange of cordialities when Ambassador Schurman presented an American fund of \$500,000 for a new hall of instruction. Subsequently honorary citizenship was conferred upon him by Dr. Maez, the Lord Mayor.

The Ambassador expressed the hope that the gift will prove to be a new bond of union between students and teachers of the two countries, and also between the two peoples.

Among the donors were the following New Yorkers: Jules S. Bache, James Brown, Julius Portsmann, W. A. Harriman, Robert Lehman, Elisha Walker, William Fox, Harris Forbes & Co., Metro-Goldwyn-Mayer Pictures, Samuel Saches, Paul Schnitzler, Felix Warburg, William H. Woodin, William G. Beckers, Clarence L. Dillon, Henry Goldman, Henry Heide, W. J. Norton, Mortimer L. Schiff, James Speyer, Warner Brothers' Pictures and Adolph Zukor.

Returns from Ballot Taken at Spanish Section, M. L. A. S. C.

At the December meeting of the Los Angeles Chapter of the A. A. T. S., the program committee submitted to those present a ballot, for the purpose of ascertaining the consensus of opinion on certain matters. In most cases the answers given were a straight "Yes" or "No," but the first and third questions received a considerable number of qualified answers, and an effort has been made to take these into account as well as the straight answers. Following are the questions presented:

1. "Should the Spanish reading matter studied be translated into English in class by the students?" (Yes, 25; No, 53; "Difficult passages" or equivalent answer, 8; "Part of it" or equivalent, 6; "Sometimes" or equivalent, 12; "In beginning classes," 3; "Generally not," or equivalent, 7; "Usually," 2; "Depends," 2; "Home work as far as possible," 1; blank, 7.)

2. "Should students be urged to repeat work done in Spanish when there is reason to believe it will not be profitable for them to do so?" (This question was inserted because in some schools there is a general practice of requiring students to repeat any course in which they fail. Yes, 0; No, 125.)

3. "Should the same Spanish grammar be used during the period that a given student will be continuing the study of the language in the high school?" (Yes, 63; No, 43; "First two years," 7; "Depends," 3; blank, 7.)

4. "Should the study of foreign languages be required of students whose future occupation does not anticipate the use of such a language?" (Yes, 55; No, 62; qualified votes, 6; blank, 4.)

5. "Should the complete course of study in Spanish be planned by a single individual, especially employed to do this work and given time to read text-books offered, provided that he do it in harmony with those in authority, and provided that he offer alternatives in the course to suit the tastes of different teachers where this will not endanger the continuity of the course?" (Yes, 60; No, 45; "Not unless he teaches classes," 1; "If he be a member of the department," 1; "If that person can teach," 1; "Provided he is particularly qualified," 1; blank, 17.)

6. "Should the study of Spanish-American geography be an integral part of our course?" (Yes, 111; No, 10; qualified, 2; blank, 4.)

7. "Should a larger proportion of our reading material be selected from Spanish-American authors?" (Yes, 92; No, 18; qualified, 5; blank, 12.)

8. "Should a part of the preparation which the pupils make on their reading lessons consist in the making of a vocabulary, and their grades be derived in part from tests thereon?" (Yes, 88; No, 26; qualified, 4; blank, 9.)

PROGRAM COMMITTEE: H. W. TODD, Chairman; C. S. WILLIAMS, HENRY A. NORDAHL.

A LOST SECTION OF A MEDIEVAL MANUSCRIPT of the works of Gonzalo de Berceo, the earliest known Castilian poet, has been discovered by Prof. C. Carroll Marden of Princeton University, who last summer returned from Spain, where, under a grant from the American Council of Learned Societies, he had been pursuing research.

On a trip to Spain in 1925, Professor Marden had unearthed a manuscript of this poet. Study disclosed that a section had become detached at some unknown date.

In May he made a systematic search for the missing portion in the province of Logrono, the part of Northern Spain from which Berceo came. In the mountain village of Santo Domingo de la Calzada he located the folios among papers in the hands of the administrator of the estate of a local family.

He succeeded in acquiring the folios, and thus will be able to reproduce the manuscript in its original entirety in an edition which he has prepared for publication by the Spanish Academy.

LINDBERGH ADVOCATES THE STUDY OF SPANISH—The average student in American schools will probably be more impressed by the following words of Colonel Charles A. Lindbergh, which appeared in his article for the *New York Times* of January 11, than by any amount of arguments on the same subject by educators, men of letters, or men of affairs:

"I am not surprised by the number of Pan-amans who speak English. Both President Chiari and Foreign Secretary Alfaro use English fluently. As interesting as my trip through these countries has been, I am sure it would have been even more so if I could understand Spanish. I have never realized so clearly the barrier to a better understanding between peoples raised by a mutual ignorance of each other's language.

"Aviation will eventually remove the barrier of distance and make it possible for the people of the two Americas to get together and at the same time it will probably help remove the language barrier. English is taught in all Panaman schools and Spanish is taught in the American schools in the Canal Zone. It would be a well worth thing for more of our people to learn Spanish."

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Early Language Textbooks in Canada

Interesting information about the textbooks used during the early days of language teaching in the secondary schools of Canada is found in the "History of Modern Language Instruction in Canada," Volume VII of the Publications of the American and Canadian Committees on Modern Languages. The following extracts are taken from the report on the province of Ontario, which in addition to being the fullest report is typical of conditions in the other provinces.

The French textbooks of the period from 1854 to 1870 are described thus: "If the classrooms were uninviting the French classbooks were not less so. The French grammar, in particular, was a dull and lifeless book, with nothing to relieve its drab monotony. It was packed full of rules and exceptions, bewildering in their completeness. The format of the earlier books especially was as unattractive as were their contents; they were usually 16mo or 18mo in size with the grammatical rules printed in seven point type and the paradigms as well as the French words in the interlinear exercises in still minuter 'pearl' type. In accordance with the traditional plan, these grammars were divided into two parts, dealing respectively with accidence and syntax. They contained full treatments of each of the parts of speech arranged in the conventional sequence. There were no French vocabularies given in connection with the lessons. These were supplied interlinearly in the exercises to be done into French. The interlinear French words were not selected for their utility but were given purely at random, being intended merely to exemplify certain grammatical rules in the haphazard, jumbled sentences that lacked both rhyme and reason."

The grammars used later in the period were a decided improvement, but they still retained many of the faults of the earlier ones. It was one of these later books that a school inspector in 1860 described as a "method from which no mental training can be derived, as it consists of broken sentences without any logical connection."

Of reading texts, the report says: "Among the books most widely used in teaching French authors were Voltaire's *Charles XII* and Corneille's *Horace*. Following the established practice in Greek and Latin, the learner was put directly into the French classics without any preliminary study of simpler texts. But the French classics were, of course, not read primarily for their literary qualities. They served rather as material for drill in French declensions and conjugations and for the analysis of grammatical subtleties."

In 1871 German was officially recognized, and the French grammars prescribed at that time represented an advance in respect of methodology over those previously authorized. "The programme of studies in 1871, unlike the programme issued six years before, made specific mention of oral French. This was to be begun in the second year of the French course. . . . Instead of the pupil being plunged, as soon as he had acquired some knowledge of the gram-

mar, directly into French classics, such as Fénelon's *Dialogues des Morts* or Voltaire's *Charles XII*, as had been done before, he was now to be introduced to the classical authors only after some preliminary practice in reading easier matter." The plan of the German course was in the main the same as that for the French course, but oral practice in the language was not specifically prescribed.

A new tendency in regard to the reading texts appeared in the programmes for 1867 and 1877. This was "the admission of modern writers such as Dumas and Montalembert. The first modern French text to be prescribed for the intermediate examination (as also for the junior matriculation examination set by the University of Toronto) was Souvestre's *Un Philosophe sous les Toits*, a work which subsequently enjoyed great vogue in the high schools." But the changes in the modern authors prescribed for Canadian schools have been slow. "The modern language authors prescribed have remained largely unaltered in a generation or more. Souvestre: *Un Philosophe sous les Toits* was first prescribed in 1876 and last prescribed in 1924. Scribe: *Le Verre d'Eau* was read in the high schools as early as 1887 and as late as 1910; Hauff: *Das kalte Herz*, 1887 and 1923; Labiche: *Le Voyage de M. Perrichon*, 1891 and 1928. Of the nine texts to be read in the four French and German courses in 1929, two were first prescribed in 1891, one in 1896, two in 1897, two during the first decade of the present century, and only two more recently."—FOREIGN LANGUAGE NEWS.

STUDENT CORRESPONDENCE.—The World League of International Educational Associations announces that addresses in France and in Italy for students of French and of Italian can be obtained from its headquarters, 529 Phelan Building, San Francisco. Further information will be supplied by the director, Mrs. Alice Wilson, Girls' High School, San Francisco.

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Booklet 185 which contains a full description of the book, as well as specimen pages from *French—Its Essentials*, will gladly be sent to you upon request.

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Entertainment

Le Cercle Francais and *Pi Delta Phi* (French Honor Society) of the University of California at Los Angeles began a series of lectures in November, the opening address being given by Dr. Jean Gontard of the University dealing with "*Guignol et l'esprit lyonnais*." At the December meeting the speaker was Professor Paul Bonnet who discussed "*L'humour du boulevard: Franc-Nohain*." The January meeting will be on the 11th, at 8 p. m. Mme. E. E. Burton will give an illustrated lecture on "*Le charme de Paris: ancien et nouveau*." On February 15, 8 p. m., Mme. Andrienne d'Ambricourt of the Théâtre Sarah Bernhardt of Paris, will have for her topic "*Mme. Sarah Bernhardt: interprétation de son art*." On March 29 at 8:15 p. m., the students of French will present Molière's "*Le Bourgeois Gentilhomme*" with Professor Louis Briois of the University in the title rôle. Tickets for the entire course and the play are \$1.50. The proceeds will go toward the founding of a Maison Française on the new campus at Westwood.

FELLOWSHIP IN A GERMAN UNIVERSITY.

A FELLOWSHIP of the value of \$1500 has been established by the Germanistic Society of America, Inc., for an American student who contemplates studying some phase of German civilization at a German University.

The fellowship is open both to men and to women. Applicants must be under thirty years of age. To be eligible a candidate must present proof of:

1, American citizenship; 2, good health; 3, good moral character and adaptability; 4, graduation, at the time of making application, from a college or university of recognized standing; 5, ability to do independent study and research in one of the following fields: German Architecture, German Art, German History and Government, German Literature and Language, or German Philosophy; 6, a good reading knowledge of German.

The successful candidate will be required to leave for Germany by August 1st or earlier if possible, in order to devote himself to the practice and study of oral German until the time of the official opening of the university (about October 15), when he will be expected to matriculate for the winter and summer semesters.

Full information and application blanks may be obtained by addressing Germanistic Society Fellowship Committee, Institute of International Education, 2 West 45th Street, New York, N. Y.

IN THE NATIONAL CONTEST IN THE CONSTRUCTION OF OBJECTIVE EXAMINATIONS conducted by Professors Ruch and Rice of the University of California last February, the winners in Group F, Foreign Languages, were: First prize (\$50), Jane H. Cove, Belmont, Mass.; Second (\$30), Charlotte Morgan, Paterson, N. J.; Third (\$20), Stephen L. Pitcher, St. Louis, Mo. Honorable Mention, F. Niles Bacon, Rochester, N. Y., and Louise M. Kornfeld, Louisville, Ky. The judges were Professors Ben Wood, Columbia; V. A. C. Henmon, Wisconsin, and Helen Eddy, Iowa.

Graduate Courses for Teachers

At the request of many teachers the Spanish Department of the University of Southern California has arranged the courses to be offered during the second semester of the current year, beginning February 4, so that three graduate courses will be available in the late afternoon, Monday, Wednesday and Friday from 4 to 6 p. m. The results of this experiment will determine whether there is sufficient demand to warrant the continuation of this practice.

WILLIAM F. RICE, *Chairman*.

GERMAN IN THE HIGH SCHOOLS OF OHIO—In at least eighteen cities of Ohio, German is now being taught in the high school. This fact was obtained through a questionnaire sent out by the German Department of Ohio University, Athens, Ohio, with the co-operation of the Bureau of Appointments, to the superintendents of schools in 141 city and exempted village districts. Other types of high schools, such as parochial high schools and those in country districts, were not considered. Replies were received from all large cities and from all but 34 small towns. It was further revealed that seven cities are teaching German this year for the first time since the World War and that there is a grand total of 4,460 pupils enrolled in high school German. Fifteen additional cities are considering the introduction of German next year, or in the near future.

German as a high school subject has enjoyed a healthy and encouraging growth in the last three years. In the Spring of 1925 but one junior and four regular high schools were teaching German in Ohio, with only 351 pupils enrolled in that subject, according to the statistics gathered by the Modern Foreign Language Study. At present the Cleveland and East Cleveland high schools alone have over 2,100 pupils taking German.—JOHN A. HESS.

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